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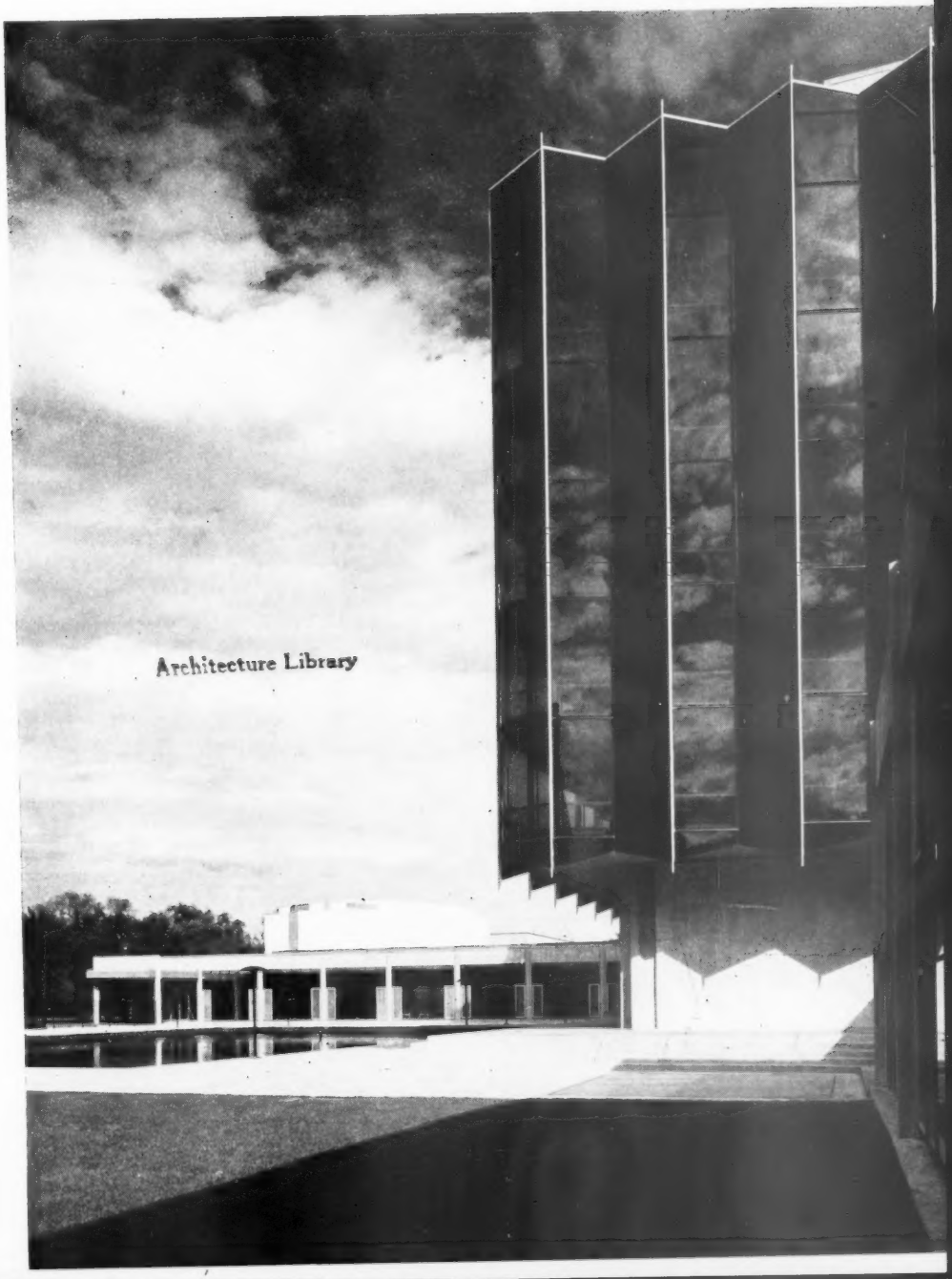

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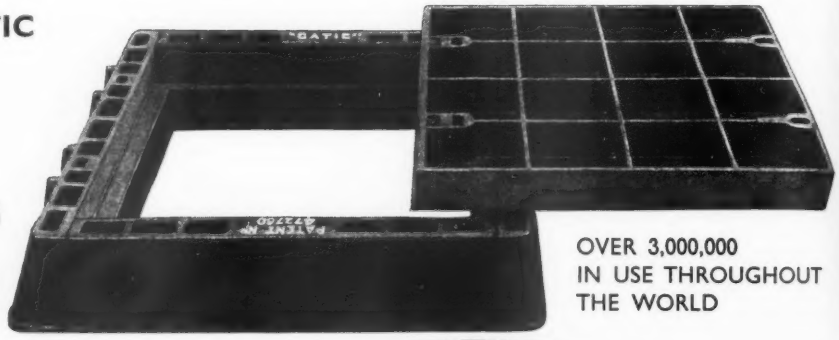

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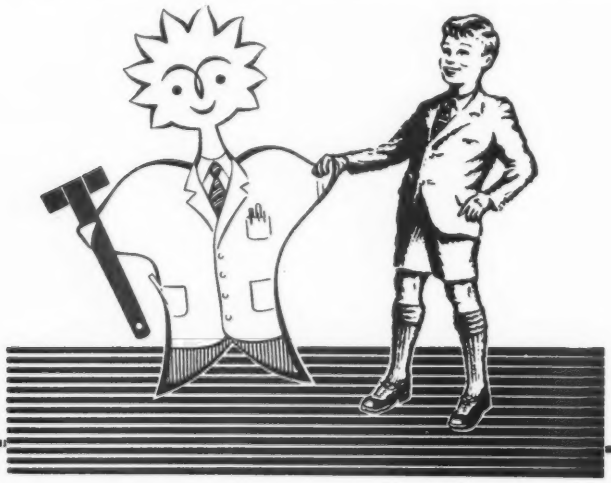

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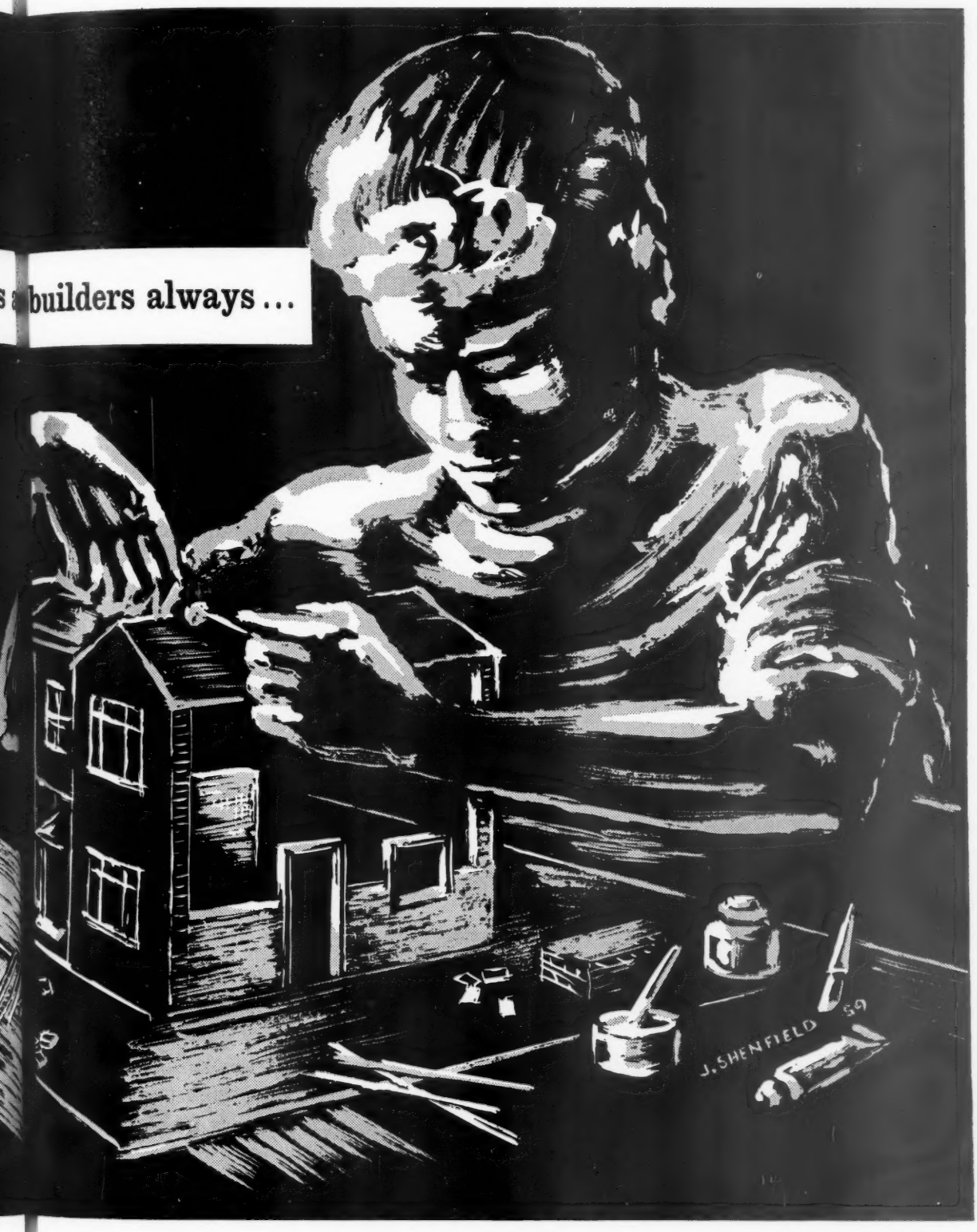
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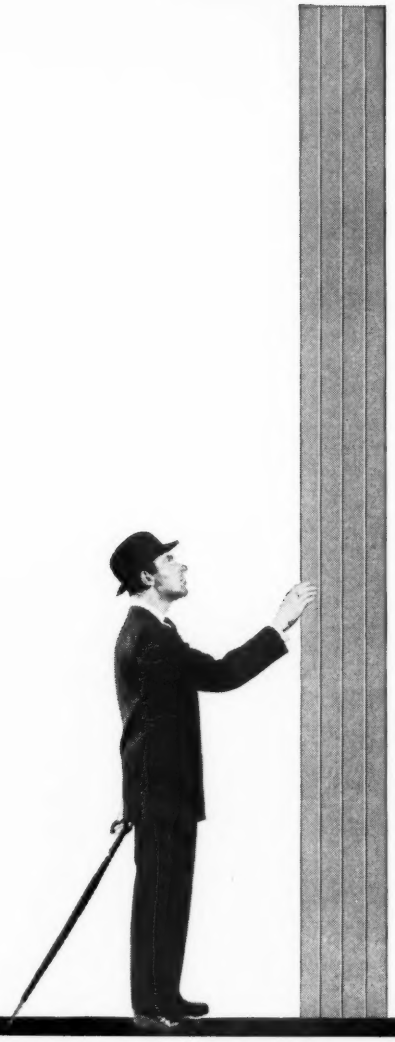

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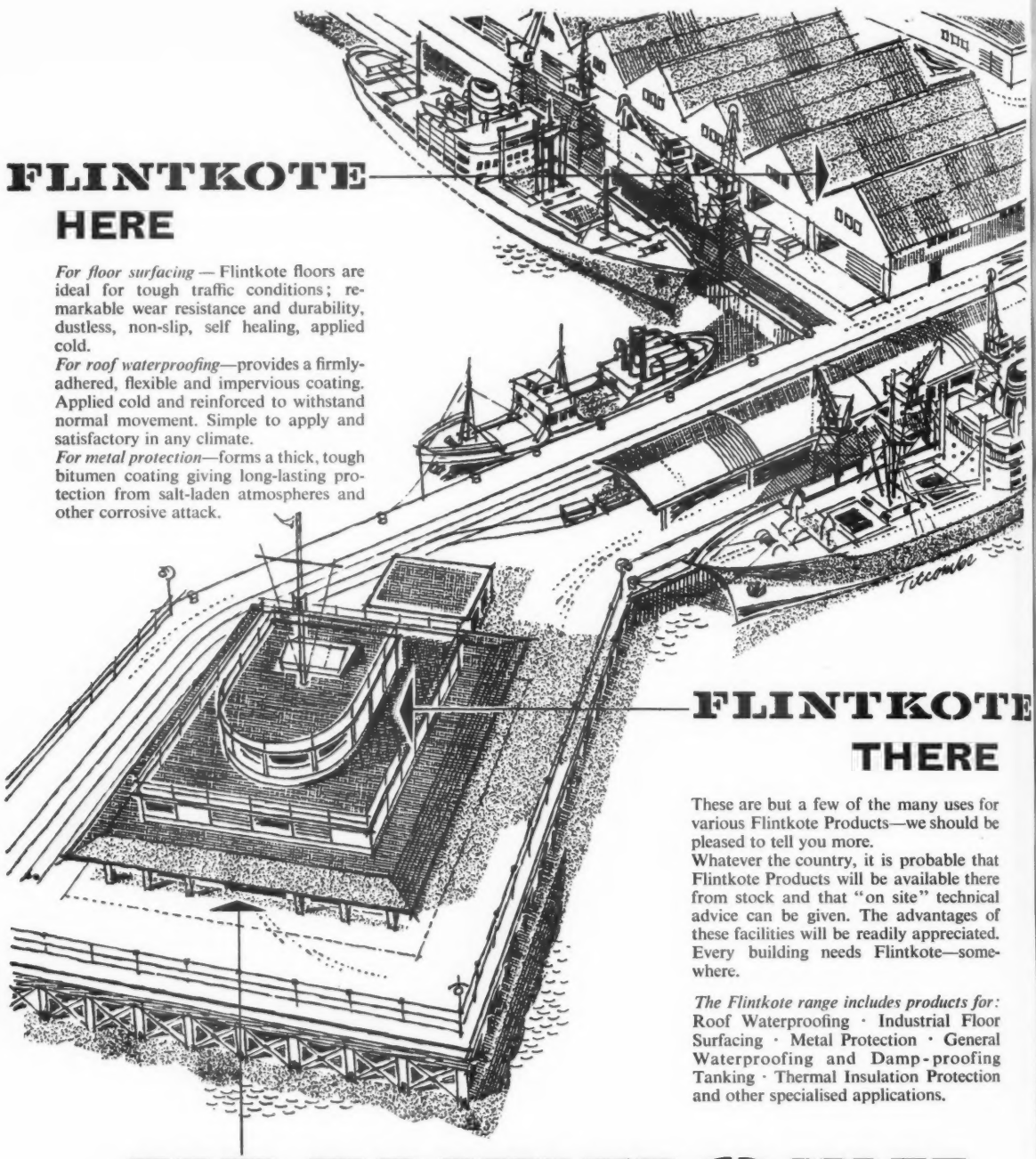

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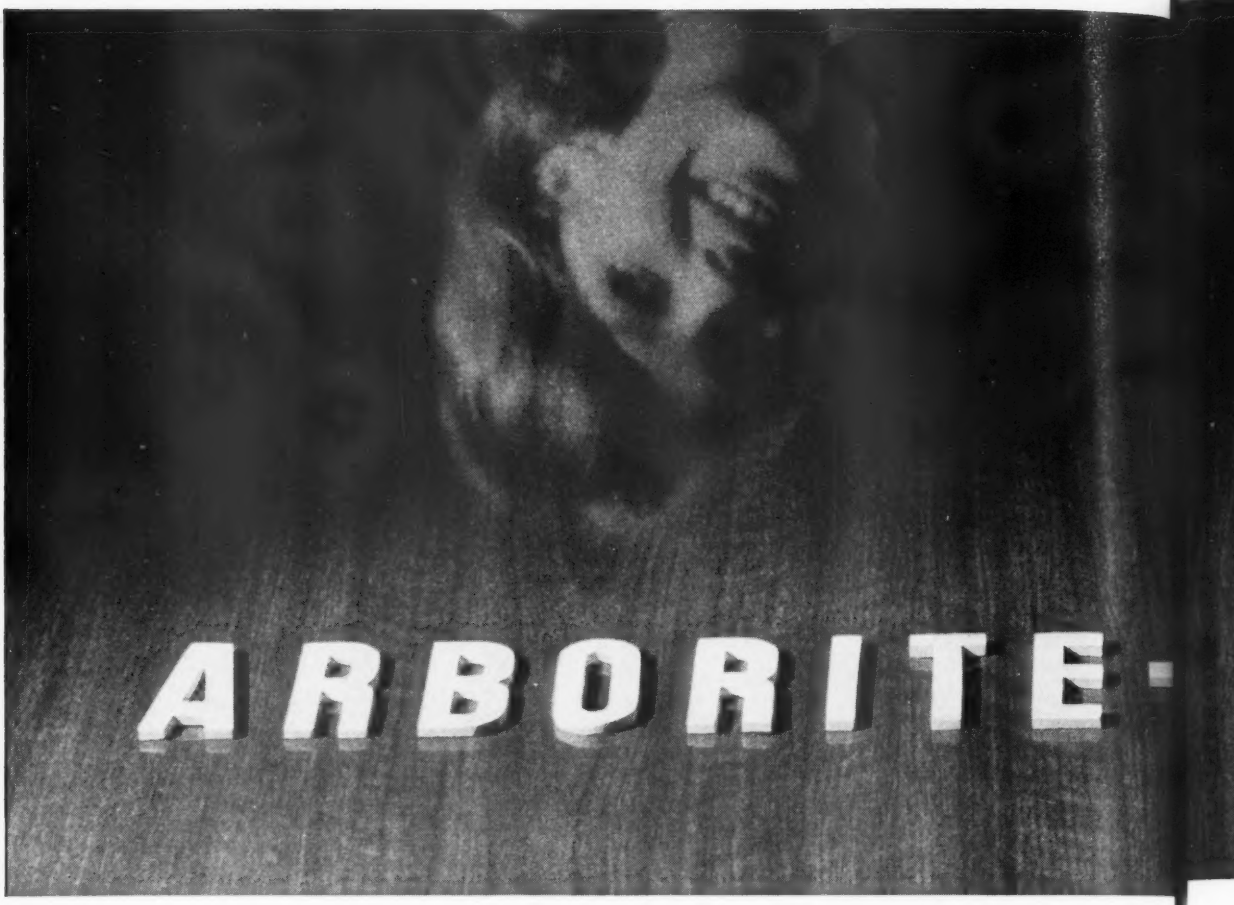

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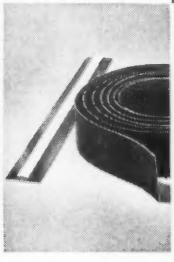

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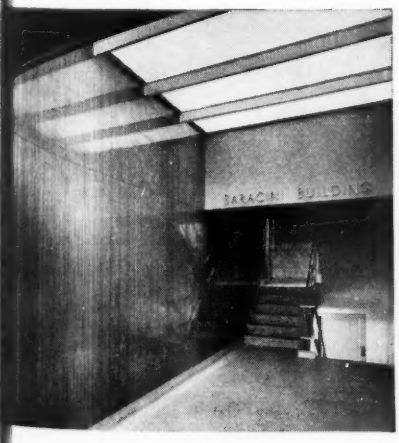

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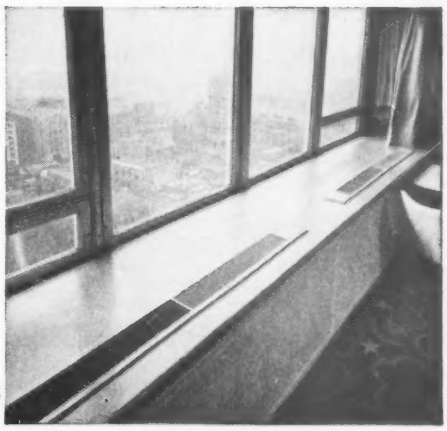

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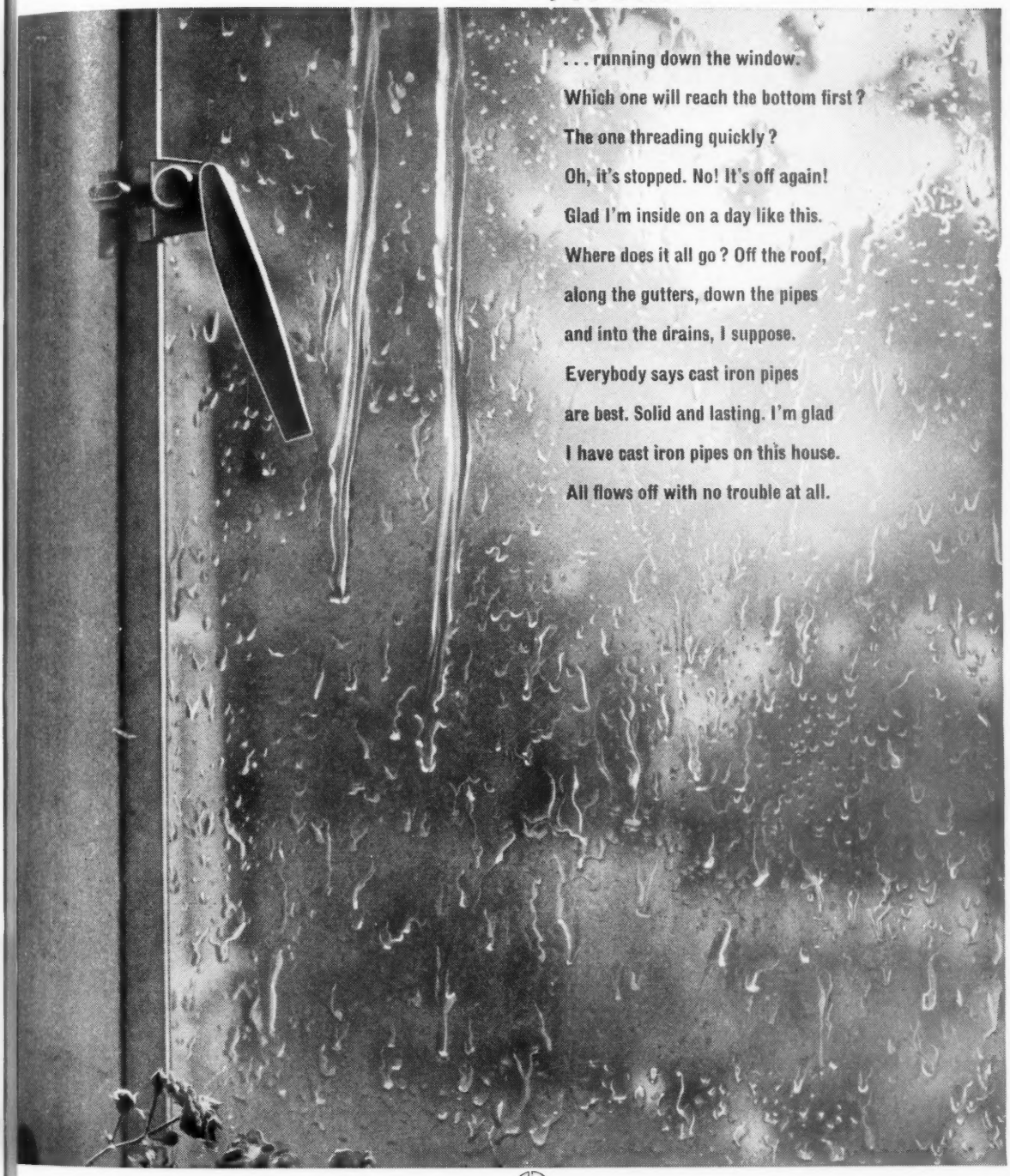
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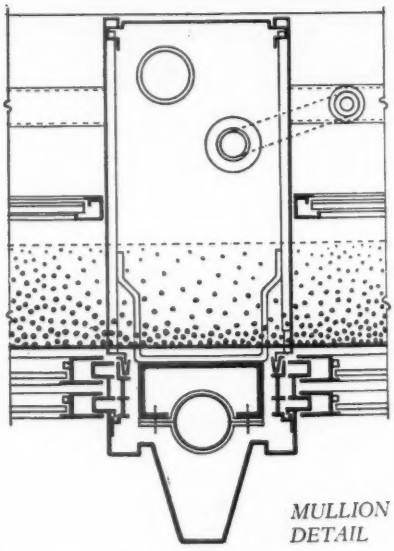

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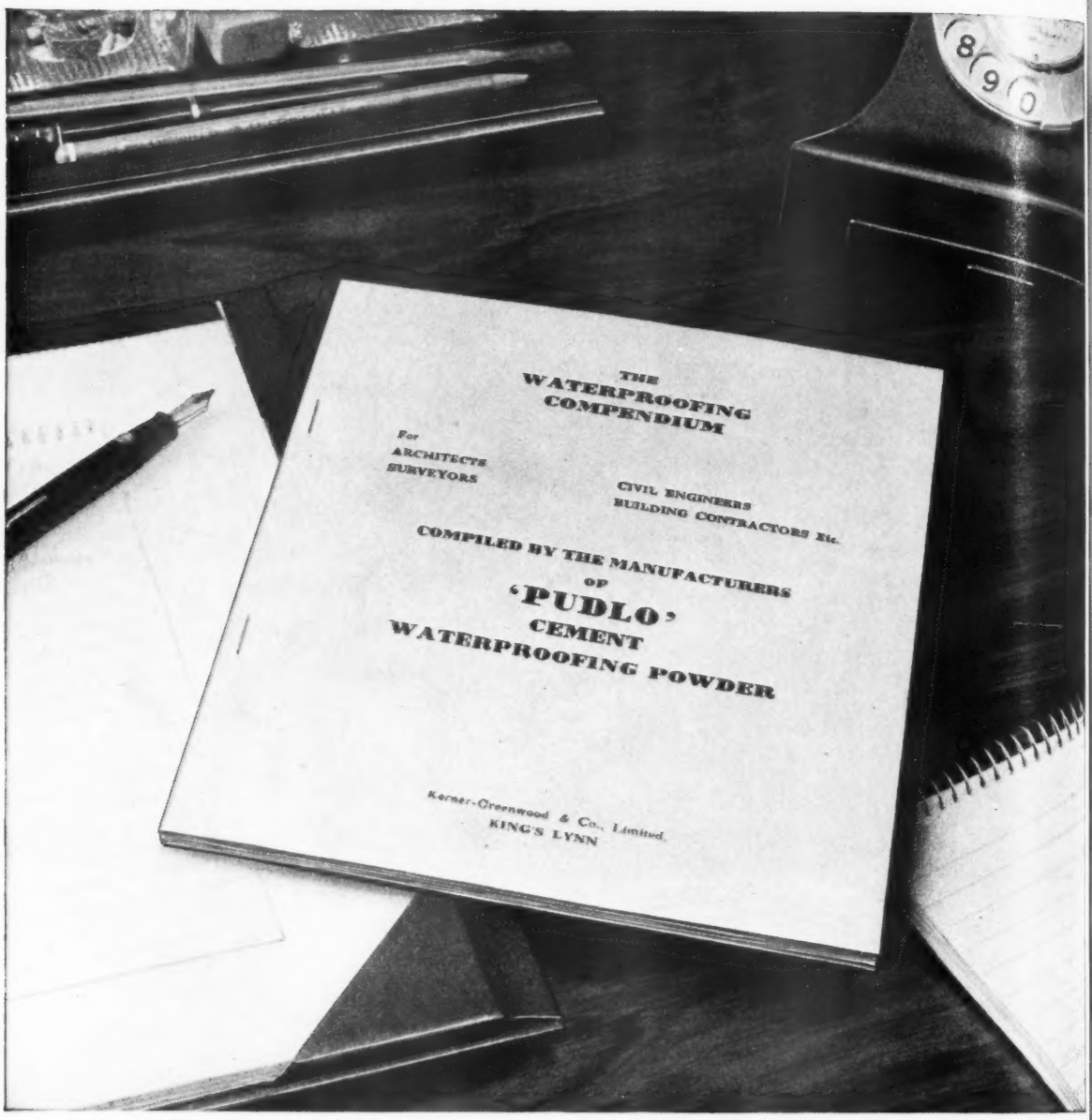

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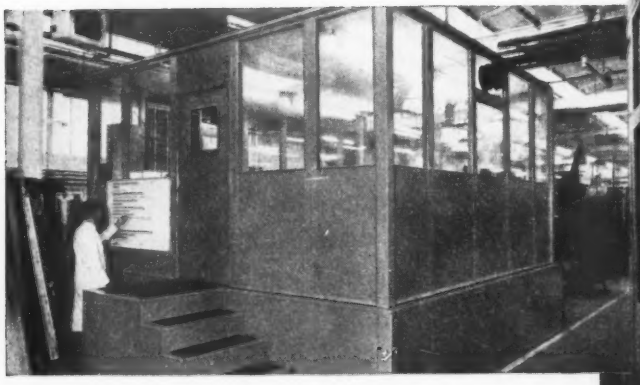

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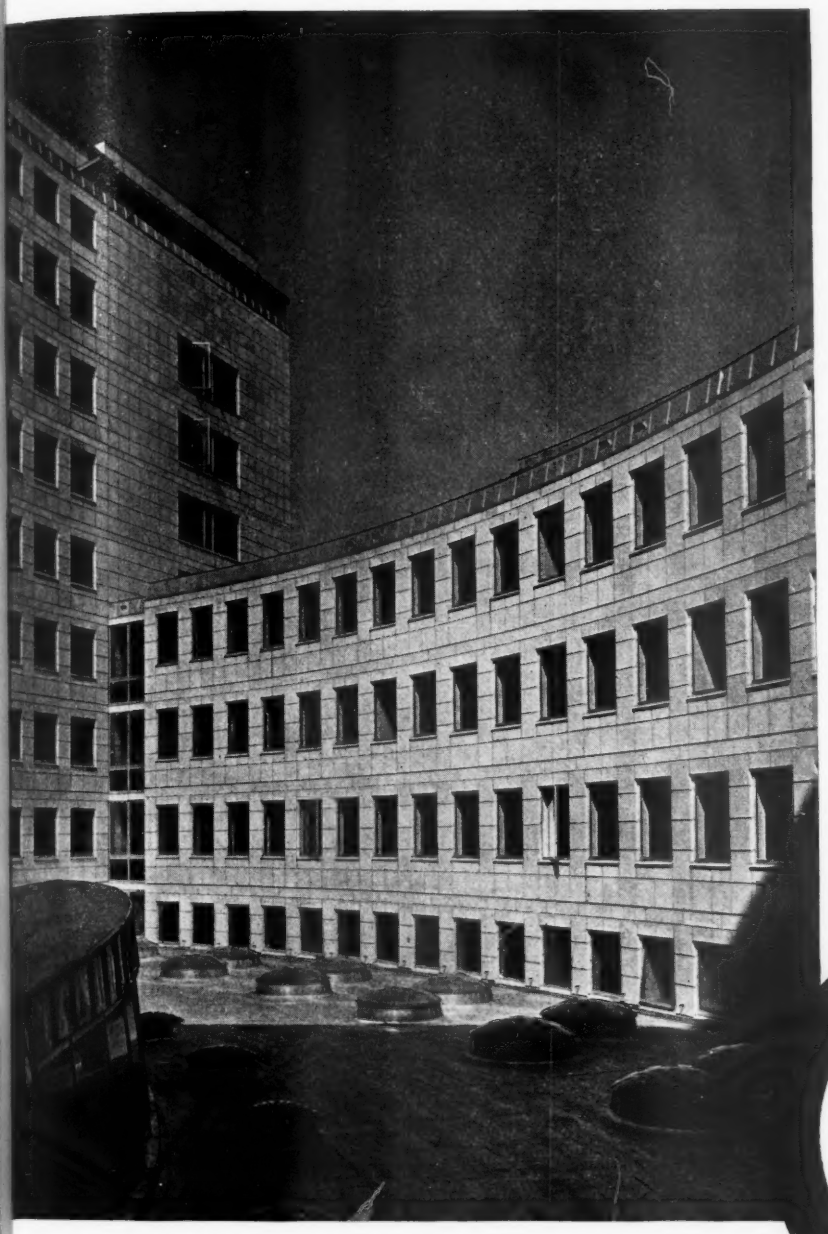

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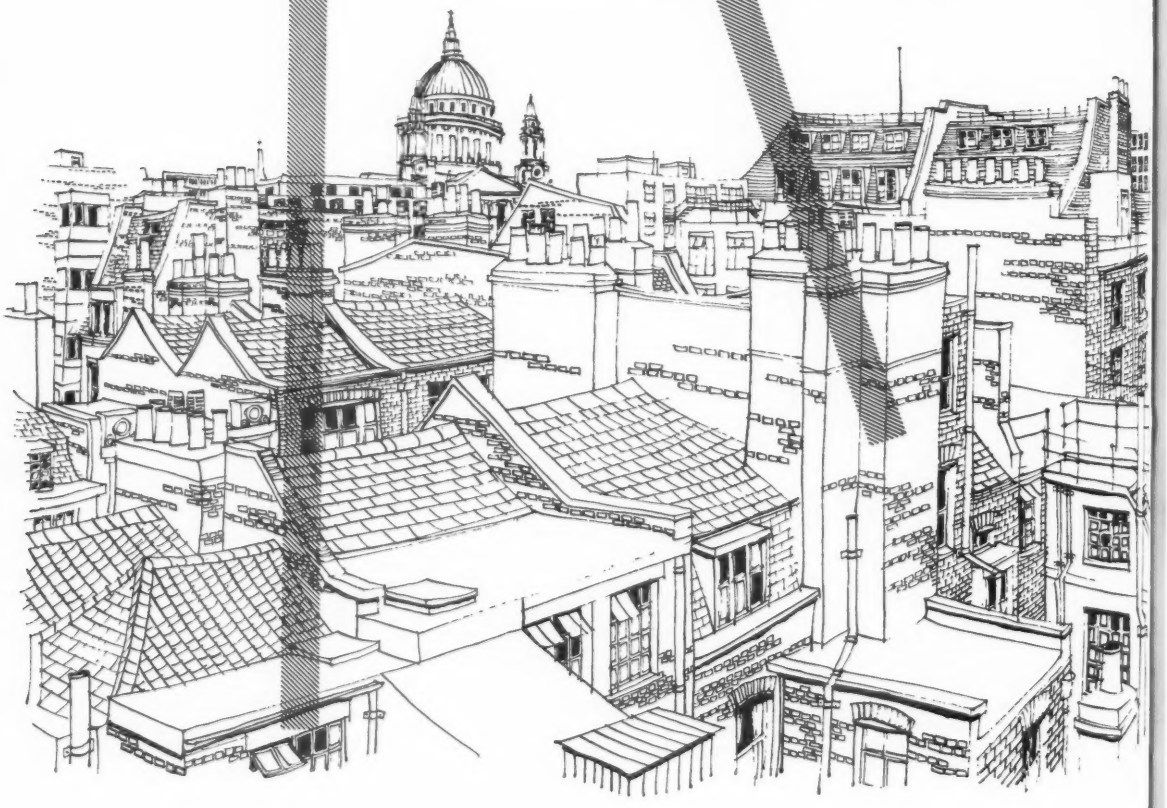

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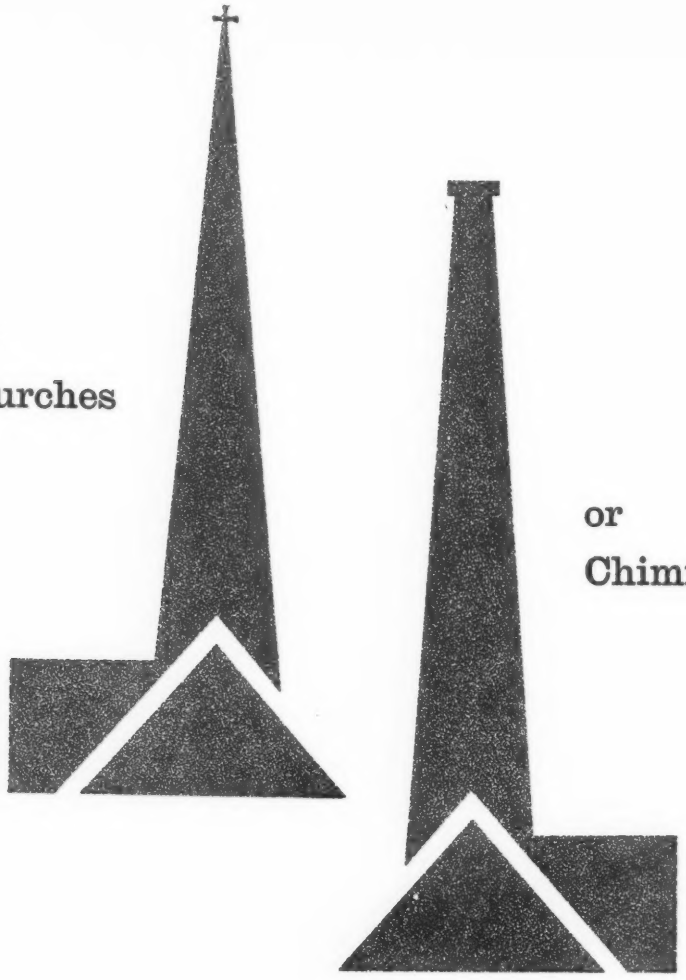

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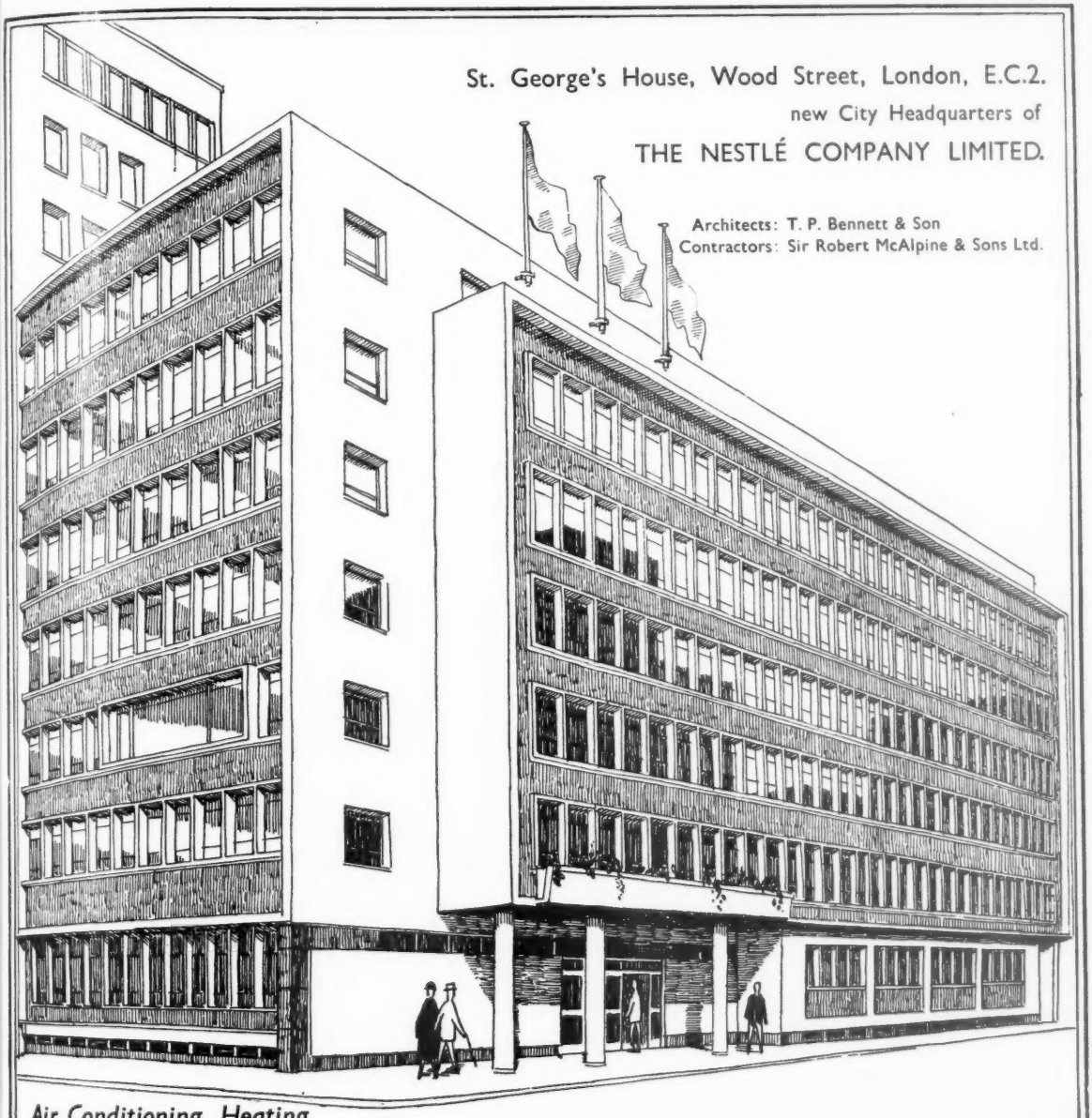

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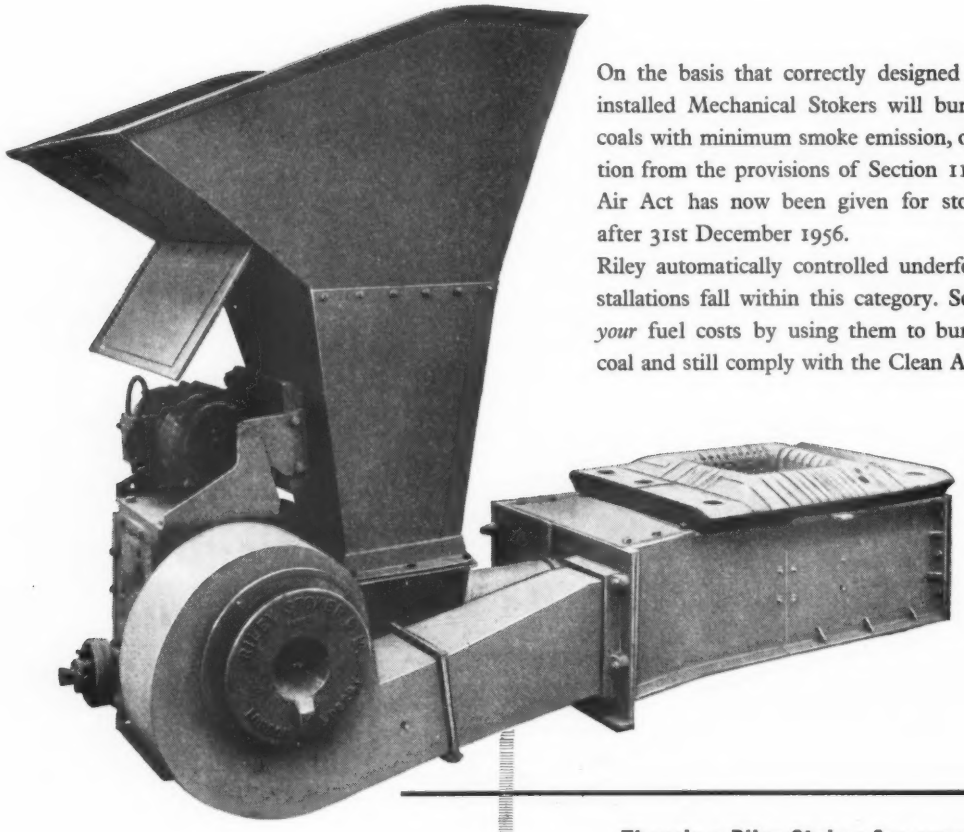

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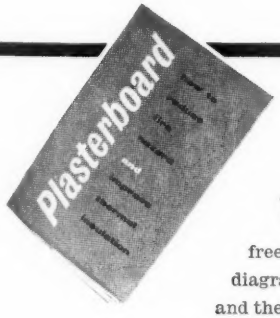

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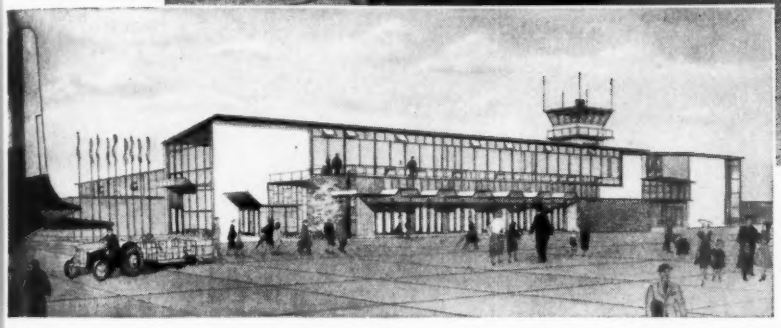

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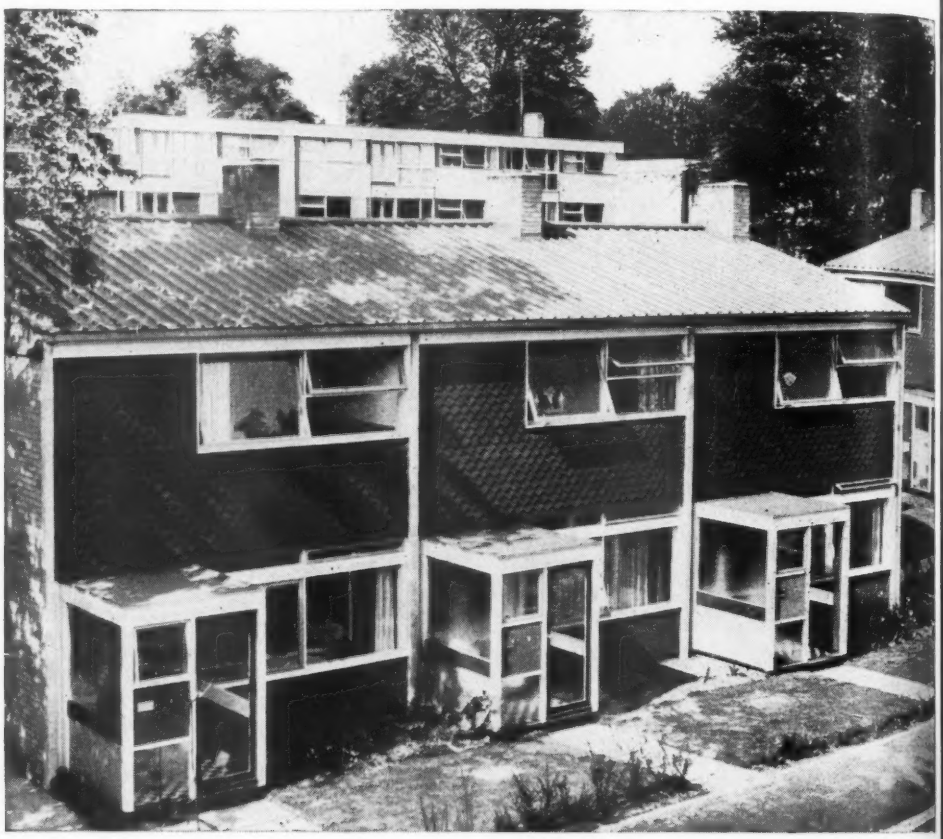

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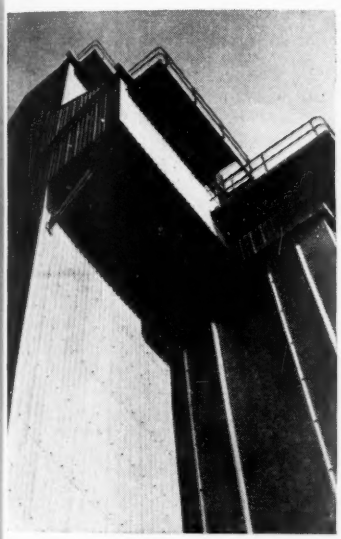

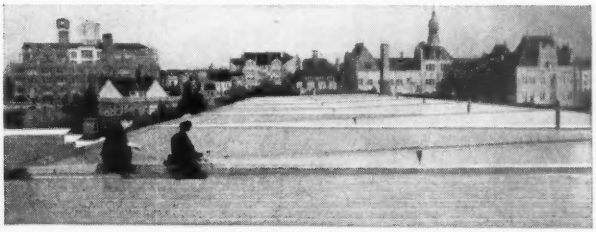

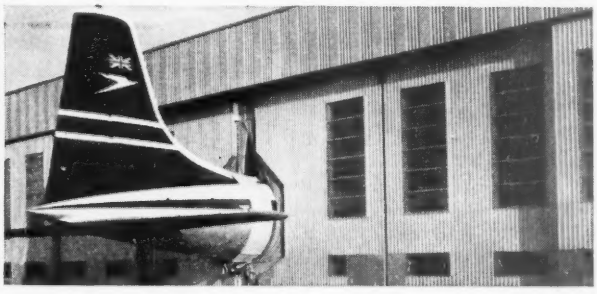

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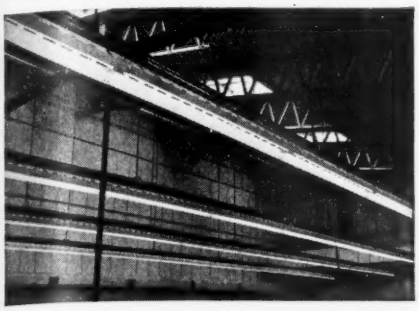

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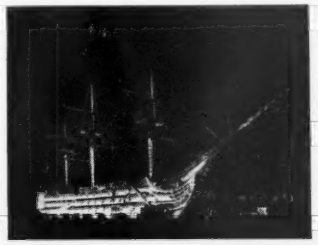

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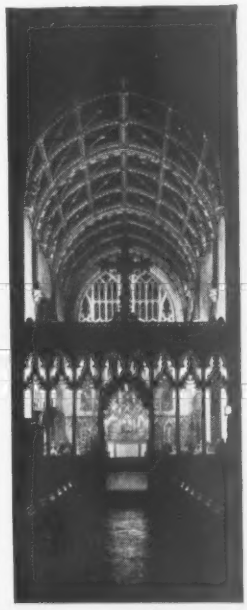

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D Son et Lumière at HMS Victory, Portsmouth

E Passenger reception for Lincolnshire Road Car Co. Ltd.–Architect F. G. Frizzell ARIBA, AMTPI, AILA

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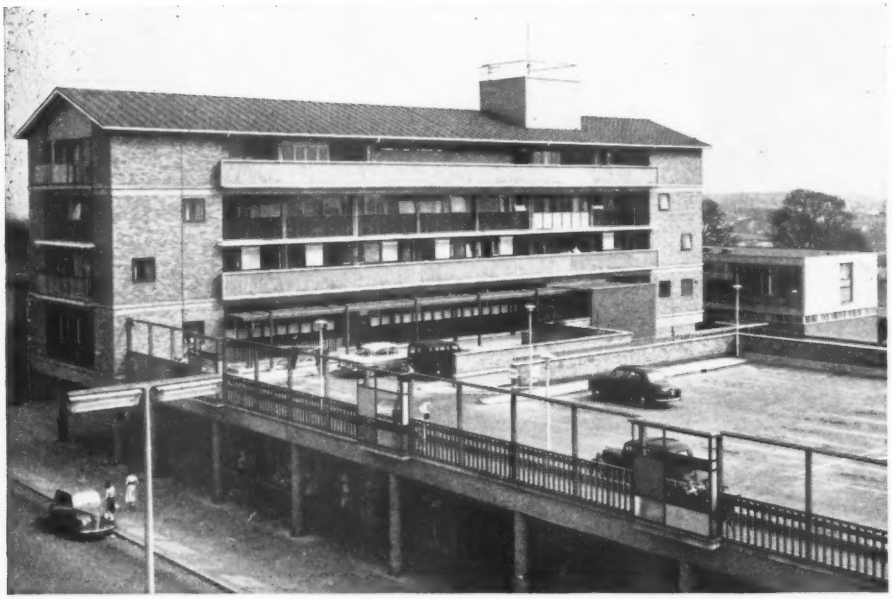

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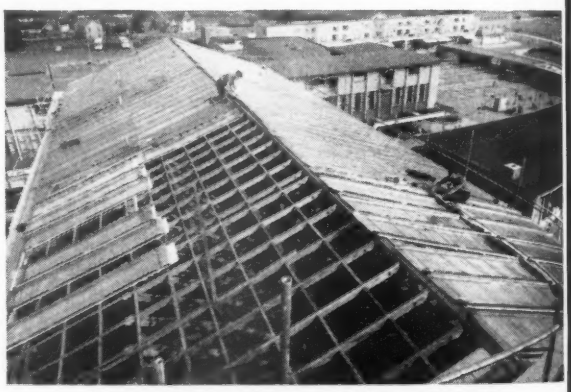
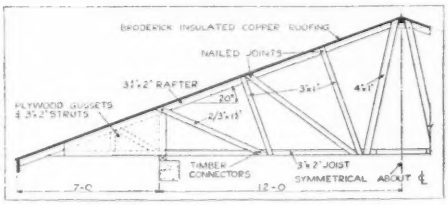


BRODERICK INSULATED COPPER ROOFING
being fixed on our trussed rafters



Detail of prefabricated cantilevered trussed rafters at 2 ft. centres.

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NO COMMENT

O wad some power the giftie gie us
To see oursels as ithers see us. – Robert Burns.

We live in the hey-day of the image merchants. What matters nowadays is not what the Presidential candidate says or believes in or intends to do, but the image of himself that his publicity experts succeed in projecting on to the television screens. By the same token it may be thought that what matters is not whether architects are good, bad or indifferent, but what sort of a figure they cut in the public eye.

The image merchants had not been born in Robert Burns's day, and it must not be thought by Sassenachs who are unfamiliar with his works that when he penned the immortal lines above he was thinking of architects. He was in fact thinking of lice, or, to be more accurate, of a single louse that was trying to climb the topmost peaks of a young lady's bonnet in church, and was destroying in the process the carefully prepared image that she was attempting to project before the rest of the congregation. Life is full of these disappointments.

Architects in recent years have been slowly emerging into public favour. They stand nonchalantly beside their drawing boards with the top people's paper tucked under their arms. They are the heroes of stories in the women's magazines. Their beards and bow ties lend them an air of distinction. And then, out of the blue comes the annual poll of the Wholesale Clothing Manufacturers' Federation, which places them last but one in its ratings for the best-dressed profession. Politicians, as usual, are placed first, a verdict which suggests that wholesale clothing manufacturers do not frequent the House of Commons. Then come the bankers, actors, lawyers, accountants, doctors and dentists, hoteliers and publicans, journalists and TV newscasters, master builders and civil servants in that order. The architects bring up the rear, in eleventh place, beating only the farmers.

The curious thing is that architects have been slipping down the list. Two years ago they were fifth. One year ago they were eighth. What has happened to push them down to eleventh place, even below the master builders? One can only speculate, but there are several possibilities. Two years ago the profession was in the doldrums, today it is enjoying a boom. Are architects so busy that they have been unable to spare the time to buy themselves new suits? Are they shabbier than in 1958 merely because the 1958 suit is still being worn in 1960, and is showing the soup stains more than it did two years ago? Or is it that wholesale clothing manufacturers are out of touch with fashion, and that architects should by rights have been given the first place, not the second last? The fact that architects and farmers occupy the last two places does suggest some affinity between the two. Both, if they are working architects and farmers rather than expense account architects and farmers, get mud on their boots and dirt on their clothes. The wholesale clothing manufacturers dislike muck, and pay a handsome tribute to the modern working man for changing into a pressed suit and a clean shirt when he comes home. The architect, it is almost implied, still carries the traces of the site or the ink from his drawing board into the drawing room. Of course, it is well known that only the real aristocrat can afford to go around in old clothes, and it may be that the lower the architect goes in the sartorial table the higher he is rising in the social scale. On the other hand, the dismal thought suggests itself, in the light of the Pilkington

Commission's report on doctors' and dentists' pay, that the architect is badly dressed because he has not been able to afford a new suit since 1958.

It is also possible that the wholesale clothing manufacturers don't know any architects, either because they only employ building contractors or because architects are so well dressed that they only patronise bespoke tailors and would not be seen dead in wholesale suits. In that case the wholesale clothing manufacturers must judge architects not by the reality of *Homo Architectonicus* but by the image of the architect projected by the popular press and television, and this, we fear, is the image of the Anti-Ugly sweater-and-jeans-and-beard type of architect, rather than the rolled-umbrella-bowler-hatted type of architect who lunches at the Reform Club, or the dry-fly fisherman with the country practice.

What, I almost hear an indignant voice on the telephone saying, is the RIBA going to do about it? There are of course a number of possible replies. The matter is under consideration by the appropriate Committee. A stiff letter will be sent to the Tailor and Cutter. Meetings of architects will be called in London and in all provincial cities to raise the sartorial standard. The Code of Conduct will be amended so that anyone wearing jeans is deemed to be guilty of disgraceful conduct in his capacity as an architect (a proposal that raises the vexed question of aesthetic control). The President is sending a letter to *The Times*. A competition is being promoted by the RIBA JOURNAL for the best-dressed architect of 1961. The Inland Revenue is being asked to make a special allowance of dirty money for architects and farmers.

There is really no end to the possibilities, though whether they can restore the cracked image must be rated rather doubtful.

On the whole, however, architects can take some consolation from the wholesale clothing manufacturers' verdict. For if architects are placed eleventh, it must be noted that engineers, quantity surveyors, town planners and landscape architects are not placed anywhere at all. We are still the leaders of the design team. It must also be acknowledged that it is always salutary, as Robert Burns pointed out, to see ourselves as others see us. There may even be advantages in not being classified with politicians, bankers, lawyers and accountants, whose reputation for being well-dressed may also project the image of the city slicker. On the whole it is probably better for architects to be grouped with the master builders and the farmers as the men who don't care much for appearances, but are doing the solid creative work of keeping the world going. In the long run, whatever the psychological depth probers may say, people will buy the can for the beans inside it and not for the label, and a reputation for good building will prove more useful than a reputation for good clothes or good looks. On reflection, I'm inclined to think it might be wiser to do nothing about it, though I may decide to give trouser presses to one or two of my friends this Christmas.

MALCOLM MACEWEN

RIBA Topics

Mr C. D. Buchanan's New Post

The Minister of Transport, Mr Ernest Marples, has appointed Mr C. D. Buchanan [*A*] as adviser on urban road planning. Mr Buchanan will study the long term development of roads and traffic in urban areas and their influence on urban development.

He was previously principal inspector (Special Inquiries) at the Ministry of Housing and Local Government and conducted the notorious Piccadilly Circus inquiry. He is, without doubt, the right man for the new job, and the architectural profession will support him to the full in his incredibly difficult task.

Those who were present at the Civic Trust Conference at the Middlesex Guildhall last July, will remember Mr Buchanan's contribution and the applause it got.

We still had no technical solution to the motor traffic problem, he said, and it was boiling up into the most explosive and crucial issue of today. Unless we mastered it, as a matter of technique, we could go on discussing the organisation and methods of comprehensive redevelopment until we were blue in the face. What the motor vehicle had done was to kill stone dead the established concept of the ordinary city street. It was a matter of rearranging things to produce a new kind of environment. What we had to do was to work out and demonstrate the technical scope that comprehensive redevelopment could afford for handling motor traffic in a new way with a real hope for coming to terms with it.

Rebuilding City Centres, the report of the Guildhall Conference mentioned above, is obtainable from the offices of the Civic Trust, 79 Buckingham Palace Road, London, SW1.

The Yerbury Foundation

The Yerbury Foundation's annual Marley Lecture will be given this year by Mr Minoru Yamasaki of the United States on Tuesday 15 November at 6 p.m. at the RIBA.

It will take the form of a discussion of his architectural beliefs with a panel of British architects: Mr Percy Johnson-Marshall [*A*], Mr Denys Lasdun [*F*], Mr Peter Shepheard [*F*] and Mr Bryan Westwood [*F*]. Mr Yamasaki will illustrate his ideas with slides of his own work.

ABS Eleventh Annual Ball

This year's ABS Ball is being held on Wednesday 14 December at Grosvenor House, Park Lane, W1, and an application form for tickets will be found in this issue. Those who wish to attend are advised to apply for tickets without delay as in previous years a considerable number of late applicants have been disappointed.

Cover Picture
This picture of the Law School, University of Chicago, is one of the photographs from the Eero Saarinen exhibition which opened at the RIBA on 2 November and closes on 19 November.

The Housing Centre: Presidential Address
In his Presidential address to the Housing Centre on 5 October, Sir William Holford spoke on 'Central Residence – a preliminary inquiry into the pleasures and problems of rehousing in central areas'.

He said that he thought research would find that, although there were large categories of families who were quite obviously unsuitably housed at the very centre of our biggest towns, there were far more people than we thought, far more types of family, who could be got there, and that their addition in residential quarters at the centre of a town would be an alleviation and an improvement of the environment there. He was sure that we could find some ingenious ways of financing their accommodation. Many firms, he said, might be interested in providing as part of their rebuilding operations not only the caretaker's flat which has been customary in the past, but a limited amount of other residential accommodation as well.

Sir William in the course of his address, said that those who cared for the preservation of such things as theatres, and historic buildings, places of social resort and character, were becoming alarmed by the fact that building development which was based solely on the principle of the most profitable use of the square foot of land would slowly eliminate those theatres and clubs, art galleries and concert halls which made a city a pleasure and gave it a sense of occasion.

The Epstein Bust of Sir Basil Spence
This work was the last but one of Sir Jacob Epstein's busts. It was a fascinating but not an easy subject to photograph as quite small changes in the angle of the lighting brought out quite different aspects. From one angle the likeness was good, with a slight shift this would be lost and it became an 'Epstein', dramatic,wonderfully alive, but not the Basil Spence we know.

From a number of shots three were picked out by Lady Spence as being the best likeness, and two of these are reproduced.

The bust was unveiled by the President on 1 November.

Christmas Holiday Lectures for Boys and Girls
Two informal illustrated lectures for boys and girls will be given during the Christmas holidays by Mr Eric Lyons, OBE [*F*]. He has called his lectures, 'Neighbourly Houses, modern houses and their environment'.

Lecture 1 will deal with the house as a unit – the 'new look' of today's homes compared with those of the past; the various factors to be considered – use, cost, construction and equipment, new materials, prefabrication, heating, insulation, refuse disposal; the necessity to design for needs - homework, TV, men in the kitchen, washing machines – and not for prejudices.

Lecture 2 will deal with the house in its environment, layout, landscape and the grouping of buildings and their relationship to the wider aspects of land use, densities and green belts; the need for open spaces, commons, parks and gardens, and the provision which must be made for the motor-car and the pedestrian. Mr Lyons will conclude his lecture by a reference to the English tradition of adventure and change, a look at the future and the importance of good design in housing.

The lectures are designed for boys and girls of 13 years of age and upwards and are to be given in the Henry Jarvis Memorial Hall at the RIBA at 3 p.m. on the following dates: Wednesday 28 December and Thursday 29 December 1960.

Tickets for both or either of the lectures may be obtained free on application to the Secretary, RIBA. Envelopes should be marked 'Christmas Holiday Lectures' in the top left-hand corner. It is requested that applications should not be made for more tickets than can be used.

Council Business

The Council assembled for the first meeting of the new session on 4 October, with the President, Sir William Holford, in the Chair.

Mr Hugh Wilson having been duly elected a Fellow, his appointment as Vice-President was confirmed.

Mr E. E. Hollamby [*A*] became a member of the Council having been appointed by the Association of Building Technicians as their representative.

The Secretary, in his report, said that it was hoped to present the Frank Lloyd Wright Exhibition, shown at the Milan Triennale, at the RIBA early next year. Those members of the Council who had seen this exhibition were emphatic that it should be shown by the Institute, and it was resolved that the Finance and House Committee be asked to give priority to any financial assistance needed for the purpose.

Meeting with Motor Manufacturers

The Council was reminded that in the course of his paper at the British Architects' Conference at Manchester, Mr Hugh Wilson had spoken of the constructive action that he thought motor manufacturers ought to take, in their own interests, to ensure that the vehicles they were producing had enough space to be worth owning.

Arising from this, a small informal dinner party was held at the RIBA on 21 September at which senior representatives of the industry sat down with the President, Mr Hugh Wilson, Professor Robert Matthew and Mr Colin Buchanan. The President briefly reported on the meeting, the purpose of which had been to impress upon motor manufacturers the growing problems of traffic in relation to planning and the redevelopment of towns. The number of vehicles on the road had been estimated to reach 15 or even 17 million by 1975 and the result of this could be imagined.

It had been put to the manufacturers that the Society of Motor Manufacturers and Traders might profitably sponsor, in their own interests, research into the problems of traffic congestion. The manufacturers' response had been encouraging, and the meeting had ended with an agreement that after consultation with the RIBA, the SMMT would set about acquiring some of the basic data needed about the kind of use that owners make of their vehicles. From this small beginning, one might reasonably hope that motor manufacturers would before long come to realise the value of financing more substantial research into the wider traffic problems in urban planning.

Deputy Secretary to the Board of Architectural Education

The Council approved the recommendation of the Board of Architectural Education Selection Committee that Miss Joan M. N. Milne, at present Assistant Secretary, RIBA, be appointed Deputy Secretary to the Board of Architectural Education at a starting salary of £2,000 per annum.

Some concern was expressed over the proposal to place the Economic Research department within the aegis of the Board of Architectural Education. It was agreed that the programme of work being carried out by the department was closely linked with many aspects of the work of the Board, but it was felt that the close liaison necessary could be achieved without placing the department within the aegis of the Board.

Appointment of Assistant Secretary (Economics/Statistics)

The Council approved the appointment of a new Assistant Secretary (Economics/Statistics) within the terms and conditions advertised, with the proviso that the appointee should work under the personal direction and control of Miss Milne, but that the department should not be placed under the aegis of the Board of Architectural Education.

RIBA Architecture Bronze Medal Awards

The respective juries have made the following awards for the three-year period 1957-59: in the area of Northamptonshire, Bedfordshire and Huntingdonshire Association of Architects; House for Mr A. V. Marques, Oldhill Wood, Studham, Beds., Architects: Messrs Peter Dunham, Widdup and Harrison [*FF/A*]; Contractors: W. A. Nelsey and Son Ltd: in the area of the New South Wales Chapter of the Royal Australian Institute of Architects; Qantas House, Elizabeth Street, Sydney, NSW, Architects: Messrs Rudder Littlemore and Rudder [*AA*]; Contractors: Concrete Construction Pty. Ltd: and in the area of the South Wales Institute of Architects for the four-year period 1956–59; Depot and Office, Kardov, Fforestfach, Swansea, Architects: Messrs Smith, Wilson and Cox [*F/AA*]; Contractors: E. Turner and Son Ltd.

Competition by Tender

Extracts from the Address by Sir William Holford (President) to the Annual Conference of the Association of Municipal Corporations: Eastbourne, 21 September

The problem of rebuilding is a challenging and a serious one, both for you as local government, and for us as architects. Indeed, in occasional dark moments of despair, I wonder whether Architecture itself will survive the battle for its life which is being waged in this generation and the next. I do not refer to building, nor to 'building development', as it is called these days; but to architecture that lifts the heart and delights the eye, that appreciates the better qualities of its own age – including its advances in scientific thought – and is therefore likely to be remembered, and preserved, by future ages. This kind of architecture is too seldom achieved; too seldom wanted. And our towns are going to be the poorer because of the lack of it: towns that have produced in the past such magnificent medieval streets and markets, parish churches and cathedrals, Inns of Court and Guild Almshouses, Chelsea and Greenwich Hospitals, Bloomsbury Squares, and the Terraces of Bath and Cheltenham and Brighton, Dobson and Grainger's Newcastle, the 19th-century Palace of Westminster, St James's Park and Nash's Regent Street.

During the last ten years a good deal of initiative has shifted from local authorities to private enterprise – not so much to the big landlord and the owner-occupier, but to the 'developer' and the 'promoter'. War-damaged and slum clearance areas, and the anticipation of urban renewal in the statutory Development Plans prepared under the Town and Country Planning Act, now have a competitor in the redevelopment bids made for commercial property in key positions. Their objective is the same as that of the 'take-over bids' familiar to the Stock Exchange, namely, that the bidder believes he can make more efficient and more profitable use of the assets of a site, or of a company.

Speculative development *without* benefit of architecture, is likely to result in a cheapening of the whole quality of urban life, whether it takes place on a suburban housing estate or in Piccadilly. This is what led the Council of the Royal Institute of British Architects to take the initiative and to invite all local authorities considering the redevelopment of their central areas by private developers, to discuss the problem with them.

At the end of July I sent a letter to local authorities, enclosing a copy of the Council's statement on 'Competition by Tender', and saying that we hoped to discuss the details with the appropriate Local Authority Associations.

This statement has since been described in the press as a 'protest': but it is really an invitation. We know, from the approaches made by a considerable number of local authorities already, that they are just as concerned about the problem as we are. This statement provides an outline of the principles which we think should be followed, and offers to modify the means of carrying them out if experience shows this to be necessary.

At the back of it are two propositions which we regard as fundamental. The first is that in matters of circulation, land use and public enjoyment in the central area of a town, the

local authority is the proper client. The second is that architecture can only be produced by those who have been trained in design and who give their whole time to it.

May I suggest that we subscribe jointly to a non-aggression pact? This problem is too big to be dealt with in terms of personalities or particular cases. It is perfectly true that all architects are not great architects: just as all chairmen of committees are not masters of their craft. The useful point is that there *are* good architects and there are excellent chairmen. The architectural profession contains artists who are not first-class men of business, and business men who do not always succeed in being artists. But *because* they are a profession, and not a uniform consignment of branded goods, they maintain a high standard of education, they recognise that more and more skills and specialisms have to be co-ordinated in the building process, and they understand – individually and collectively – that art and science and economics all have a place in the creation and the rebuilding of housing estates and shopping centres, universities and cities.

In the matter of 'Competition by Tender' we have made some preliminary recommendations to overcome what is fast becoming – from our professional standpoint – a disastrous state of affairs.

We have suggested that a much clearer distinction should be drawn between the duty of the public authority and the legitimate business of private development. We acknowledge that each has its own initiative, experience and responsibilities; but we think they are becoming badly mixed up.

For both small and large projects we therefore recommend means of separating the process of commercial completion from the process of securing the design or plan best suited to the public's needs, interests and convenience.

[Sir William then quoted the statement which appeared in the September JOURNAL.]

Now it is a feature of most architectural competitions, and it should be a feature of all outline schemes prepared for tender by developers in competition on a financial basis, that an estimate of cost or quality of building should be included. It would seem fair and reasonable for authorities, on the advice of their consultants (including the quantity surveyor) to give the approximate cost per cubic foot which is anticipated and aimed at. Developers and their own advisers may suggest variations on this, but at least it provides an index of comparability between the project itself and other works whose final costs have been analysed, and also between one developer's scheme and another's.

One further safeguard I would like to mention, which is not referred to in the RIBA statement. Some areas, as we know from recent history, are very much in the public eye. It may happen in future that a local authority will prepare (or have prepared) for it an outline plan in three dimensions and a descriptive programme of requirements and that the work will be designed in detail and executed by the developer's architect and other technical advisers.

In schemes of this importance, and especially where a great deal of preparation and assistance has been contributed by the local and the planning authorities, it is surely not unreasonable for them to require from the developer that his architect should be acceptable to them. It would be a disaster if everything was of a high standard *except* the final appearance of the completed project. And for this the designer must be responsible, on the drawing board and on the site.

Sir William then gave a number of striking illustrations of the waste of time, money and professional talent that is taking place because the duty of the public authority and the legitimate business of private developers are becoming badly mixed up.

BASA Conference on Architectural Education

Report, from our Correspondent, of the British Architectural Students Association Conference held at Balliol College, Oxford, 19–21 September

For most of us who, today, are in the 'fifty years young' category it seems as though it was only yesterday when we completed our RIBA 'finals'. In those days anybody who had the temerity to take the outside examination had to know what he was doing when he undertook the test in design. Not a few of us made the mistake of thinking we had time for a rational analysis of the problem before starting to draw. In fact this was not a test of one's ability to design at all, but a trial of draftsmanship. If you did not enter the examination room with pretty much of a preconceived idea of what you were going to do you wouldn't have enough time to put the necessary lines on paper. So long as what you 'designed' bore a reasonable resemblance to what passed, at that time, as architecture, you were perfectly safe.

This correspondent is not in a position to say whether this situation has been improved upon over the last quarter of a century. But, as a result of attending the second BASA Conference at Oxford in September this year it became very clear that there yet remains a host of problems connected with architectural education which have received scant attention from the profession. It must be quite obvious to anyone who gives these matters a moment's thought that the development of the architectural profession and education of the training of architects must go hand in hand. Yet nobody really seems to know what an architect is supposed to be capable of doing.

At the initial BASA conference held in Bristol last year attention was brought to bear on some of the more obvious short-comings of the present system. The need for a wide general education was of paramount importance. In most schools the lack of logical method in analysing architectural problems was pathetically evident, as was the almost total lack of any atmosphere in which a student could develop a personal philosophy. A profound sense of dissatisfaction with present day architectural education was expressed on all sides.

Previous to this a conference organised by the RIBA (also at Oxford) earlier in 1958 concerned itself with such matters as entry standards, availability of technical assistants, and lack of facilities for architectural research.

A group of students at Edinburgh met at intervals during the past twelve months to consider some of the problems which had been raised earlier and to formulate questions for the second conference. One thing stood out very clearly: the quality of teaching staff generally was very low. Therefore some thought should be given to salaries, and whether instructors should work on part-time or full-time basis. And, was it not advisable that instructors should receive instruction in teaching?

A study of teaching methods would include the all-important question as to whether students should work alone (developing their habits of self-discipline) or whether discipline should be imposed by the staff. Tutorial as against lecture systems would have to be compared, and the optimum sizes for classes, years, schools, etc., needed to be discussed. Should schools of architecture be affiliated with the universities, technical colleges, etc., or should they be independent?

Many of these subjects were dealt with at the present

Conference, and formed the basis for argument in the discussion groups which followed the main papers.

How can you teach design if you have no generally agreed and valid criteria on which to base criticism? This question had plagued the architectural profession for the last hundred years. As Mr James Gowan [*A*] pointed out in his paper 'Architectural Education with Emphasis on the Technical Aspects': 'Today, regardless of style, and in spite of the Industrial Revolution, we still discuss architecture in Vitruvian concepts.' As a result, 'not only do we produce a mere handful of buildings which could be described as Architecture in each year, but only a handful of students flourish. Why should it not be the responsibility of the school to define precisely what the minimum standard of education proficiency should be and, having done so, guarantee that the student attains it?'

As one who has had some experience in teaching your correspondent can certainly support Mr Gowan's stipulation regarding the necessity for a 'creative and mentally active teaching staff directed in a positive manner by the Principal', and as a practising architect no one could have more appreciation for the 'importance of the client's brief' nor prayed more fervently that 'it should not contain any directive on aesthetics'. And if the latter admonishment would seem to fall more properly within the sphere of 'client education' it must be remembered that nobody is going to educate the client but the architect himself.

It was comforting to hear that draftsmanship, nevertheless, is still considered to be important, and it hardly seems credible that in any school today problems are still set without reference to an actual site. As Mr Gowan said, it is high time theory of structures was taught on a factual basis, without reliance on value judgements (this looks good) or recourse to model building where actual conditions cannot possibly be duplicated, and materials should be studied with a view to understanding their inherent properties as brought out by scientific research.

By the time Mr Gowan had concluded his paper there was hardly any aspect of architectural education which did not seem deficient in the light of today's technology. Many of these problems, one feels sure, have been tackled on an individual basis, and in different schools. Yet the big problem is still whether the 'architect' as we *don't* know him is to die out altogether or adapt himself to society's needs in the second half of the 20th century.

Could it be that the root of our difficulties lies in the fact that we have never taken the trouble to formulate a 'clear statement of the problem which has to be solved'? In his paper entitled 'An Overall View of the Architect's Training' written for the Conference, Sir Leslie Martin [*F*] said that the situation demanded a 'complete re-ordering of our environment'.

The challenge laid down by Sir Leslie, and the breadth of scope embodied in the ideas he proposed should provide BASA with plenty of material to work on in the intervening period before the next conference.

In determining what should be the object of an architect's education Sir Leslie pointed out that the concept of the architect in the abstract as developed in the schools, with its insistence on 'originality' and 'being different', had led to little increase in the output of 'genius'. The task of regaining the power to control our environment is one we must carry out *together as architects*. The form of this environment cannot be studied by architects in isolation. They must work with sociologists, economists, historians, etc., and because only young people can give the time necessary to this sort of study, post-graduate research could provide the framework for clarifying the issues. Thus, research on the problem of urban environment as an urgent national need could also be the means of 'forging the tool of education itself'. Instead of Town Planning in the conventional sense, a generalised study of environment could lead into a particularised aspect of urban renewal. Problems undertaken by students at the level of 'strategy' could be broken down into sections of decreasing complexity. Separate subjects such as structures, interior climate, acoustics, would cease to exist and would become meshed into a developing series of empirical exercises. Particular merit would attach to such a system of training inasmuch as 'the object (of study) contains all the architectural problems and . . . *relates them to one another*'.

Sir Leslie envisaged a preliminary course of training which would have as its primary object of preparing the student ultimately 'to act in a completely self-reliant way under entirely unprecedented circumstances'. With education falling into two stages, like the design process itself, he saw no reason why architectural training (as such) could be accomplished in three years, with a further year for advanced study.

In the discussion groups which followed Mr Kenneth Campbell [*A*] talked about 'Trends in Architectural Practice', and Mr Bruce Martin [*A*] about 'Trends in the Building Industry'. Ruth Glass led a discussion on the 'Architect's Responsibilities', and 'Wider Aspects of Education' were examined by Mr Tony Monk and Mr Chris Musson of the Bartlett and Cardiff schools respectively. In dealing with the problem of examinations the question propounded earlier – 'What should an architect be competent to do?' has considerable relevance. Mr Jeremy Mackay-Lewis, former president of BASA, listed a series of questions to set before the Board of Education of the RIBA. The group seemed to be in general agreement with what was proposed and noted furthermore that there seemed to be a divergence of objectives between the RIBA and the universities. Several suggestions were offered for modifying the present examination system in such a way that a student's abilities could be assessed rather than having his knowledge of facts tested on a quantitative basis.

The question of examinations leads to its natural corollary; that of teaching methods. Mr Paul Ritter [*A*] approaches this subject with an awareness of the student's needs which is refreshing to those of us whose training took place during the inter-war years. Much of what he said could be considered as an amplification of Sir Leslie Martin's ideas, with the additional advantage that many of his suggestions could be carried out within the existing framework. The need for each student to find his own way to architecture was re-emphasised. The object of any course should be to make the student aware of himself and his relationship to others; to materials, process, etc. It must inspire him and eliminate those not suited. Work in school should be geared to the individual's vital interest and capacity on the basis of co-operation rather than competition.

The discussion group agreed with Mr Ritter that much lecturing could be replaced by reading in conjunction with discussions in seminar. Drawing technique still must be mastered the hard way. The tutorial system would make it easier to bring about selective levelling at the first year during which period efforts would be directed toward loosening up the student's perception and imagination. This would be the best time to introduce them to other members of the building team.

In this second conference BASA has let it be known that it intends to be much more than a debating society. They have set themselves definite tasks which must be completed to a deadline. The frequency of conferences will ensure this. A study-group is going into action on the problem involved in making alterations to an architectural syllabus. They need all the help they can get from the RIBA, both financial and otherwise, and have extended an invitation to members of the profession to become associate members. One of the resolutions passed at the recent conference concerned the large sum of money which the RIBA derives yearly from examination fees and student subscriptions. Could some of this money be diverted toward the establishment of fellowships and/or scholarships for the purpose of co-ordinating research on some of these problems? Can there be any doubt on the part of those who take their professional responsibilities seriously that it is of the utmost importance that this organisation should be afforded every possible encouragement?

Commonwealth Architects' Conference at the RIBA

Agreement was reached by the conference of representatives of architectural societies in the British Commonwealth, which met at the Royal Institute of British Architects from 19 to 23 September to consider some of their common professional problems. The conference, which was exploratory in character, has invited architectural societies and institutes throughout the Commonwealth to consider the establishment of a permanent advisory and consultative conference to be held every few years.

One of the principal functions of the proposed Commonwealth body would be to form a Commonwealth education committee to prepare the way for reciprocal recognition of architectural qualifications. The conference also discussed a wide range of other matters including the assistance to be given to developing countries where there is a shortage of architects and of facilities for academic teaching.

The recommendations of the conference will now be referred back for further study by the Commonwealth societies and institutes. If they accept the recommendation to establish permanent consultative and advisory machinery a first conference will be held in London, probably in September 1962.

The conference was attended by 21 representatives or members of architectural societies in 15 countries. Professor Sir William Holford, President of the RIBA was the Chairman and Mr N. L. Hanson [*A*], Institute of South African Architects, was the Vice-Chairman. The other members of the Conference were:

Mr Kamal K. Anand	(Indian Institute of Architects)
Mr C. H. R. Bailey [*A*]	(Federation of Malaya Society of Architects)
Mr G. Bradley [*A*]	(Institute of Northern Rhodesian Architects)
Mr A. Chitty [*F*]	(United Kingdom)
Mr G. C. Dovey [*A*]	(Hong Kong Society of Architects)
Mr Nelson Foley [*A*]	(Jamaican Society of Architects)
Mr E. Maxwell Fry, CBE [*F*]	(United Kingdom)
Mr W. T. Haslam [*F*]	(Royal Australian Institute of Architects)
Dr O. Koenigsberger	(Indian Institute of Architects)
Professor Fred Lasserre [*A*]	(Royal Architectural Institute of Canada)
Mr Alister MacDonald [*F*]	(United Kingdom)
Professor Robert H. Matthew, CBE [*F*]	(United Kingdom)
Mr Edward D. Mills, CBE [*F*]	(United Kingdom)
Mr J. R. H. Thurstan [*A*]	(Ghana Society of Architects)
Mr R. H. Uren [*A*]	(New Zealand Institute of Architects)
Mr W. Whitfield [*A*]	(Institute of Architects in Pakistan)
Mr J. A. R. Wilson [*A*]	(Institute of Southern Rhodesian Architects)
Mr W. W. Wood [*F*]	(Institute of South-West African Architects)
Mr E. J. Young [*A*]	(Society of Professional Architects in Nigeria)

The following is a summary of the points on which the conference reached agreement:

It was recognised by the conference that its status was at this stage provisional and exploratory and that its recommendations could not commit the constituent Allied Societies overseas or in the UK.

Nevertheless, there was a unanimous opinion that it would be valuable:

(i) to outline the agenda for a permanent conference, if it were eventually decided to establish it,

(ii) to record the measure of agreement reached in this preliminary conference on certain issues of principle and practice affecting all Commonwealth societies, and to discuss the relationships that seemed likely to develop between a Commonwealth Conference, the International Union of Architects, the Commonwealth Conference on Education (meeting in India in 1962) and a number of study groups set up or proposed in this general field.

ORGANISATION AND CONSTITUTION

Future Commonwealth Conferences

It was agreed:

(*a*) That the Commonwealth Societies should be invited to consider setting up a permanent Commonwealth body which should take the form of a conference, meeting every few years.

(*b*) That such a body should be essentially advisory and consultative although, within it, the educational arm as outlined in (*i*) below might have a somewhat more formal function.

(*c*) That, assuming general agreement, a preparatory conference should be held in London, with the RIBA as the host society, in September 1962: and those invited to the current one should be invited then also, each society to send one representative, with a larger representation from the host country.

(*d*) That it is desirable and practicable to institute a common fund for this purpose, and that the RIBA should immediately take the initiative in formulating proposals for consideration by overseas societies.

REGISTRATION

It was agreed:

(*a*) That reciprocal recognition of qualifications for registration is a desirable end.

(*b*) That where, in countries having registration, a single nation-wide Registration Act cannot apply, attempts should be made to achieve uniformity as between the separate Acts administered by individual states and provinces: at the least, reciprocity in accepting each other's registrants.

(*c*) That, since not all Registration Acts operate equally satisfactorily, a model set of clauses should be drafted for the guidance of developing countries seeking to establish Registration: these might include an acceptable definition of 'architect' possibly based on the IUA's Charter on the rights and duties of an architect.

(*d*) That an advisory body on registration should be established as part of the Commonwealth Conference proposed above, which would address itself initially to the preparation of this model set of clauses.

(*e*) That, the ultimate objective being complete reciprocity of registration throughout the Commonwealth, the only desirable criterion should be that of educational standards: and that while statutory bodies might impose further requirements such as citizenship or minimum period of residence or of local experience, professional bodies are not primarily concerned with such conditions.

(*f*) That where further conditions are imposed, the device of 'association' with an architect already registered in the country concerned is among the alternatives to be considered.

(*g*) That protection of the *title* of architect is an essential step and in the older countries generally exists already.

EDUCATION

In general it was agreed:

(*a*) That a Commonwealth Educational Committee of suitable form is needed for domestic discussion, to influence Governments to take action where appropriate, and, on a basis of mutual trust, to agree upon and maintain those

At the Commonwealth Conference Cocktail party: The President and Lady Holford with the South African Minister, Mr B. I. Botha and Mrs Botha

standards of examination and education in schools of architecture throughout the Commonwealth which ought to be recognised by all the registering bodies concerned as being equally acceptable to all of them: and, finally, to influence such registering bodies to accept and recognise these qualifications.

(*b*) That meanwhile, a good deal of preparatory work is needed by existing Boards of Architectural Education in the comparison of qualifications from schools of architecture in countries inside and outside the Commonwealth.

(*c*) That one of the functions of the Commonwealth Conference should be to study methods of improving the flow of technical information between Commonwealth countries.

In the case of developing countries, it was agreed:

(*d*) That much has to be done to educate both government and public to grasp what architecture is about and what an architect is.

(*e*) That in each country much work needs to be done on, e.g. aptitude studies, collecting and interpreting data about the structure of the profession, the requirements of practice, the likely volume and kind of building work required, etc., and studies to this end should be inaugurated.

(*f*) That in each country a systematic appraisal of manpower needs, government sponsored, would shed light on how many architects and/or those with kindred skills need to be trained.

(*g*) That for the most part facilities for academic teaching are acutely inadequate both in number and quality.

(*h*) That a great influx of experienced teachers from established countries should be encouraged.

(*i*) That it is unrealistic to transplant RIBA type examination systems, standards and curricula and expect them to take root at once in the often quite unsuitable soil of newly emerging nations: but that since some training, however modest, is better than none, courses should be started without delay.

(*j*) That, putting aside until later all questions of registration, reciprocity, recognition and even an identifiable 'qualification to practise', these courses should aim broadly at an intermediate standard of *architectural* training.

(*k*) That the danger is realised of thereby diluting the profession with 'sub-professionals' just when the general wish is to raise standards, and that therefore – if necessary later rather than sooner – it may be wise to give point and purpose to such courses by gearing them into a full curriculum leading ultimately to RIBA Final or equivalent.

It was agreed that to ensure systematic preparation for the 1962 Conference, the present secretarial arrangement within the RIBA to deal with Commonwealth matters be continued. This small Secretariat would maintain contact with the Societies overseas, which may in turn submit views and matters for consideration by the Conference.

The Architect in Local Government

The following statement, which has been agreed by the Professional Relations Committee; the County Architects' Society; the City and Borough Architects' Society; the County, City and Borough Architects' Society, and the Association of Official Architects, is being sent out with a covering letter from the President RIBA, to all the County Boroughs and all Metropolitan and non-County Boroughs having a population of over 40,000 which still have no independent architects' department.

Copies are also being sent to the national and local press.

Growth in Local Authority Responsibilities

Among many remarkable developments in local government since the turn of the century, none has been more striking than the growth of its building services.

With the Housing of the Working Classes Act of 1890 (which gave power to local authorities to clear the slums and build houses) and the Education Act of 1902 (which established local education authorities) there became established two major services which together have transformed the social scene in Britain. Progressive legislation in succeeding years following the devastation of two world wars, has seen these services grow beyond recognition; and to these have since been added all those welfare and amenity services which an increasingly lively social conscience has called into being.

Thus any authority of substance may be found building art galleries and *abattoirs*, children's homes and cleansing depots, concert halls and conveniences, child welfare clinics and crematoria, police stations, passenger shelters, libraries, offices, museums, markets, theatres, swimming baths and indeed almost anything that touches upon the essential needs of a civilised community.

Growth of Architects' Departments

This activity has naturally made essential a great increase both in the use of architects and the establishment of independent architects' departments. Formerly, it had been administratively convenient to attach building work to the engineer/surveyor who was the first technical officer in the field, appointed mostly in the late 19th century to provide the basic services essential to health and sanitation. Thus, before 1910 there were not more than half a dozen boroughs and county boroughs with an independent architects' department, but the succeeding decades added 4, 5, 12, 28 and 30 respectively. Among the county boroughs alone, the last 20 years have seen a rise from 14 to 46.

County architect appointments tend to be of longer standing. One at least had its origin in the 18th century, and the LCC Architect's Department dates from 1888 (having developed, with the establishment of the LCC, from the Metropolitan Board of Works). Elsewhere, reconstruction after the two great wars and successive Education Acts provided the main impetus, with the result that now every county, except the Soke of Peterborough, has a county architect.

Among even the smallest non-county boroughs a steady increase has also occurred. Some urban and rural district councils have seemed to their councillors too small to justify a separate department; others have continued to experience the kind of intermittent building needs which are best served by the periodical engagement of private architects.

Reason for Establishment of Separate Departments

A study of the declared reasons which prompted authorities to establish independent departments is instructive. These

are as varied and inter-related as they are numerous, but in essence they amount to a single conclusion – that better buildings would be obtained at no extra cost and in a shorter time; and that the experience of neighbouring or similar authorities has supported this view.

This conclusion in turn stems from several causes. The first is often the fact of being faced with a building programme clearly outside the training of anyone other than an architect. Secondly, there is the straight administrative advantage of centralising and co-ordinating a building programme within one department headed by a qualified architect. (The value of this might seem self-evident, yet it is still not uncommon to find buildings, not only under the control of several committees, but also erected and maintained by the staff of two or three separate departments.) Authorities have found it a help to have immediately at hand an architect to advise all committees on all building projects, thus often cutting out a previous waste of funds on abortive schemes.

Co-ordination under a chief architect leads also to a necessary continuity and to the proper preparation and maintenance of records of performance. This officer has the salutary experience of living with his buildings over the years and profiting from the experience both as to design and construction and an increasingly accurate interpretation of committees' aims.

Again, it is the general experience that to these economies in administration can be added those which stem from the exercise of professional skill. In March 1958, the Minister of Education reminded the House of the now familiar fact that radical innovations in design and strict control of expenditure in the building of post-war schools had, in effect, saved some £200 million of public money. There is every reason to think that the same ingenuity and unremitting application can and does conduce to lowering the cost of other building types. The profession has in recent years embarked on a close study of cost control, and savings through increased efficiency are already being achieved for the client in the form of reduced costs, and higher standards of planning and finishes.

All this is not to say that councillors care only about costs. Most authorities are not only concerned in maintaining economy, but also in providing the functionally efficient buildings and the agreeable environment that is uniquely the architect's province. Indeed, it is the aesthetic element in building, an eye for line, form and proportion, an instinctive judgement in the visual arts, that more often than not attracts the architect into his profession in the first place. Tributes to the excellence of Britain's post-war school building in the face of difficulties are perhaps too familiar to need repetition. It is sufficient to say that the country's new schools are now generally recognised as the finest in Europe (possibly, according to some critics, in the world), and that the Government have recently acknowledged the fact by financing a British schools exhibit at the Milan Triennale Exhibition.

Elsewhere, results have depended very much upon the degree of authority and scope for imagination according to the architect's department. For instance, the eminent American critic, Lewis Mumford, was able to write that the LCC Lansbury Scheme 'has turned out a splendid example of urban building, the best I have found in England, and perhaps the best thing that has yet been done for the lower income groups anywhere. . . . While public housing is catching its breath in America and becoming conscious, I trust, of its sins, we might profitably consider this masterly effort as a guide to our own thinking'.

Similar reputations obtain in those cases where the chief architect's department has had unique opportunities to start virtually from scratch, as for instance in Coventry and the New Towns. In the county boroughs, however, it cannot be said that this *uniformly* high reputation occurs; and it is hard to resist the conclusion that this unevenness is linked with the manner in which the building work is handled. It is clear that Britain's reputation internationally in the housing field is as high as it is in other fields, when an architect has been allowed to exercise his skill with full responsibility. If there has been housing work of an indifferent standard it is probably because no architect was engaged to work on it. To quote Sir Keith Joseph, Parliamentary Secretary, Ministry of Housing and Local Government, in the House on 20 November 1959: 'It is true that many housing schemes – some public, many private – are built without thought to landscape or site, and in many cases, sadly, without even the benefit of an architect's advice. What can be done about them?'

Finally, among the factors which evidently weigh with authorities in the establishment of independent departments, is that of human relations, to be sensed perhaps more than precisely measured. It is only reasonable to expect that where a private architect is engaged to deal with overload he will interpret more accurately the Council's wishes if he works with a chief officer who is a professional colleague disposed to talk the same language. Similarly, it is understandable that assistant architects employed by the Council should want to look to their immediate chief as one certainly more experienced and at least as skilled as they in the practice of the same professional techniques. Clearly, also, the arrangement cuts out unnecessary animosities.

The Present Position

These are some of the reasons which have led so many authorities to create independent departments as the most efficient way of grappling with the heavy responsibilities statutorily laid upon them. If their action seems no more than a logical application of the principle of 'the right tool for the job', it has to be remembered that some other authorities are faced with difficulties – political pressures, existing appointments, personalities, tradition or other legacies of history – which cloud the issue and make it much less easy to be logical. In some cases, nothing will serve but to allow a lapse of time to clear the way for change. This may be unavoidable; yet it must give pause for thought that in, for instance, some 90 non-county boroughs with populations over 40,000 such problems are being shelved temporarily as too difficult, so that meanwhile several million pounds of public money are being expended annually on buildings erected without appropriate professional control.

It will be clear, however, that it is the situation in the county boroughs that demands the most immediate and close attention. Thirty-seven county boroughs, all with the widest powers and representing a total annual building programme of the order of £100 million for the next few years still have no chief architect. Some of their building work will have been attached long ago to the borough surveyor or engineer: but it is the architect who, by training and disposition, is qualified to design and construct buildings and to hold a just balance between a complex of needs – economic, technical, functional, sociological and artistic. Some city and borough engineers, recognising that building is not their province, accordingly give wide latitude to the architectural assistants they control, but that they should be responsible at all is at best an administrative makeshift.

Anomalies in any organisation that have grown up through expansion are seldom easy to correct overnight. Yet time alone cannot be allowed to resolve the problem among the county boroughs. They are altogether too important to the life of the nation and the appearance of the towns in which four out of five of us live.

Sixth I.U.A. Congress

The background to next year's IUA Congress in London was given in the leading article in the September JOURNAL. Application forms are again included with this issue. **Members are urged to send in their applications before the end of this year and so avoid paying the surcharge of £2. And also to note that complying with this they can pay by instalments on a banker's order.**

After 1 January it may well be difficult to book suitable hotel accommodation.

The Ministry of Housing and Local Government has authorised the payment of expenses of those members sent to the Congress by local authorities.

The registration fees are as follows:	£	s.	d.
Full Members (Architects)	18	0	0
Observer Members (Allied Professions)	18	0	0
Student Members	5	0	0
Associate Members (Wives and families of Full Members)	15	0	0

More details of the Provisional Programme are given below, and attention is particularly drawn to the paragraph appealing for volunteers to help with the language problem.

THEME OF THE CONGRESS

NEW TECHNIQUES AND MATERIALS – THEIR IMPACT ON ARCHITECTURE.

Three main papers will be delivered on the following subjects:

I. An historical survey of architectural change caused by the emergence of new techniques and materials.

Professor Henry Russell Hitchcock (USA), architectural historian, Professor of Art at Smith College, past Lecturer in Architecture at Massachusetts Institute of Technology.

II. The influence of reinforced concrete and technical and scientific progress on the architecture of today and tomorrow.

Professor Pier Luigi Nervi (Italy), Professor of the Technology and Technique of Construction at the Faculty of Architecture in the University of Rome.

III. The impact on architecture of industrialised building methods.

Professor Jerzy Hryniewiecki (Poland), President of the Association of Polish Architects (SArP), Member of the Polish Parliament, Professor of Industrial Architecture at the Warsaw Polytechnic.

The General Rapporteur of the Congress will be J. M. Richards (UK), Editor of the *Architectural Review*.

Meetings of the Congress will be held in the Royal Festival Hall and in neighbouring buildings on the South Bank from 3–7 July 1961.

The International Exhibition 3–29 July 1961

The theme of the International Exhibition to be held in London in conjunction with the Sixth Congress of the International Union of Architects is the same as the theme for the Congress itself – 'New Techniques and Materials – Their Impact on Architecture'. The Exhibition will be held in London, in a temporary building to be erected on the site of the Dome of Discovery on the South Bank of the Thames, and situated, therefore, conveniently close to the Festival Hall where the Congress is being held.

The building is being designed by Mr Theo Crosby [*A*], and is being erected at very little cost to the IUA Committee as a result of the generous co-operation of firms in the building industry. The LCC has leased the site and the Exhibition will be open to the public from 3–29 July 1961.

The exhibition is a complete departure from previous IUA Exhibitions which have consisted of a number of standard metre square panels provided by national sections, and shown as national exhibits. At Moscow in 1958, for example, there were over 400 panels, and in 1961 there would have been even more had the earlier system been continued. This would have raised two problems. The first was the difficulty of finding a suitable hall for such a large and incoherent exhibition. The second was the difficulty of understanding an exhibition on techniques and materials which was divided up into national sections, so that a visitor who wished to study, for example, prefabricated construction, would have had to look through 40 national exhibits in the hope of finding what he was looking for.

The problems have been solved by the decision to organise a completely fresh, co-ordinated exhibition, of about 150 panels, divided not into national sections but according to subject matter, and designed to travel so that it can be shown subsequently all over the world. Theo Crosby is the designer of the exhibition as well as the designer of the building.

The exhibition will show the architectural effect of the technological advances of the last few years, and it will be an exhibition of the resulting forms and structures rather than of the techniques themselves. It will be divided into two sections:

Section 1. The Architecture of Technology in the 20th Century

This section is in turn divided into (*a*) *Structures*, especially building where structure is the most important element (subdivided into skeletons, large spans, prefabricated constructions and modular control), and (*b*) *Membranes*, all types of cladding (subdivided in turn into walls and roofs).

Section 2. Tools to Conquer Nature

This section has been organised primarily for countries that are in course of development, which may not possess many examples in the use of new techniques and materials, but may wish to show the use of traditional and local techniques and materials in the service of modern man. It is subdivided into building in (*a*) tropics, (*b*) hot, dry regions, and (*c*) polar regions, (*d*) overcoming difficulties of transport, and (*e*) overcoming economic difficulties.

Students Exhibition

To bring architectural students into the Congress picture an International Exhibition is being organised by the IUA with the support of UNESCO.

The itinerant theatre, it is thought, is becoming indispensable in all countries, and there is a need for a study of this subject.

The schools of architecture have received from the Committee appointed by the Executive Committee, an outline programme for a Moveable Theatre to seat about 500.

The details are left with the Heads of the schools to lay down.

Each school has been invited to include this subject in its syllabus and to send in towards the end of May 1961, what it judges to be the best one or two solutions. These will be exhibited in London during the 1961 Congress.

Each school submitting designs is also being asked to submit two large photographic prints of each project for reproduction in an international publication as a comparative record of the results of training.

General Information

Simultaneous interpretation will be provided for all Congress Sessions in the four official languages of the IUA: English, French, Russian and Spanish.

Copies of the main papers and National Section's comments will be sent to all Full, Observer and Student Members before the Congress. A report will be published later, and will be on sale to members at a special price.

Le Corbusier and Pier Luigi Nervi in the Flaminio Stadium, Rome; an historic photograph taken during the visit to Italy last September organised by the Joint Committee on Structural Concrete. Professor Nervi will give one of the main papers at the IUA Congress in London

Post-Congress Tours

The following tours have been arranged:
One-day tours, Monday 10 July 1961.
New Towns: 1. Harlow. 2. Crawley. 3. Stevenage.
Historic Buildings: 4. Hatfield House. 5. Knole. 6. Windsor Castle and Eton College. 7. Hampton Court Palace.
Two-day tours, starting Tuesday 11 July: 8. Coventry and Stratford-on-Avon. 9. Norwich and Cambridge. 10. The Cotswolds and Oxford.
Three-day tour, starting 11 July: 11. Bath and the South-West of England.
Four-day tours, starting 10 July: 12*a*. North Wales. 12*b*. Edinburgh.

Language

Architects fluent in any foreign language and who are willing to share the responsibility of the host organisation during the Congress week 3–7 July 1961 are asked to volunteer their service to act as escorts for foreign visitors, stewards in lecture halls, and interpreters at the evening receptions.

Will those willing to come forward please write to the Organising Secretary, VIth Congress of the International Union of Architects, RIBA, 66 Portland Place, London, W1.

It will be of great assistance to the staff if in responding to this appeal the following replies could be given in the sequence below:

1. Surname.
2. First name or initials.
3. Title (Mr, Prof, etc.).
4. Full Address.
5. Languages spoken (1, 2, 3, etc.).
6. Dates available (from 2–7 July inclusive).
7. Times (morning, afternoon, evening, or all three).
8. Comments.

The Ladies' Committee also require help from architects' wives in order to staff a 'hospitality' service, which will include shopping expeditions, tours of London, etc. Information in same sequence as that above on behalf of ladies willing to join in would be welcomed.

Book Reviews

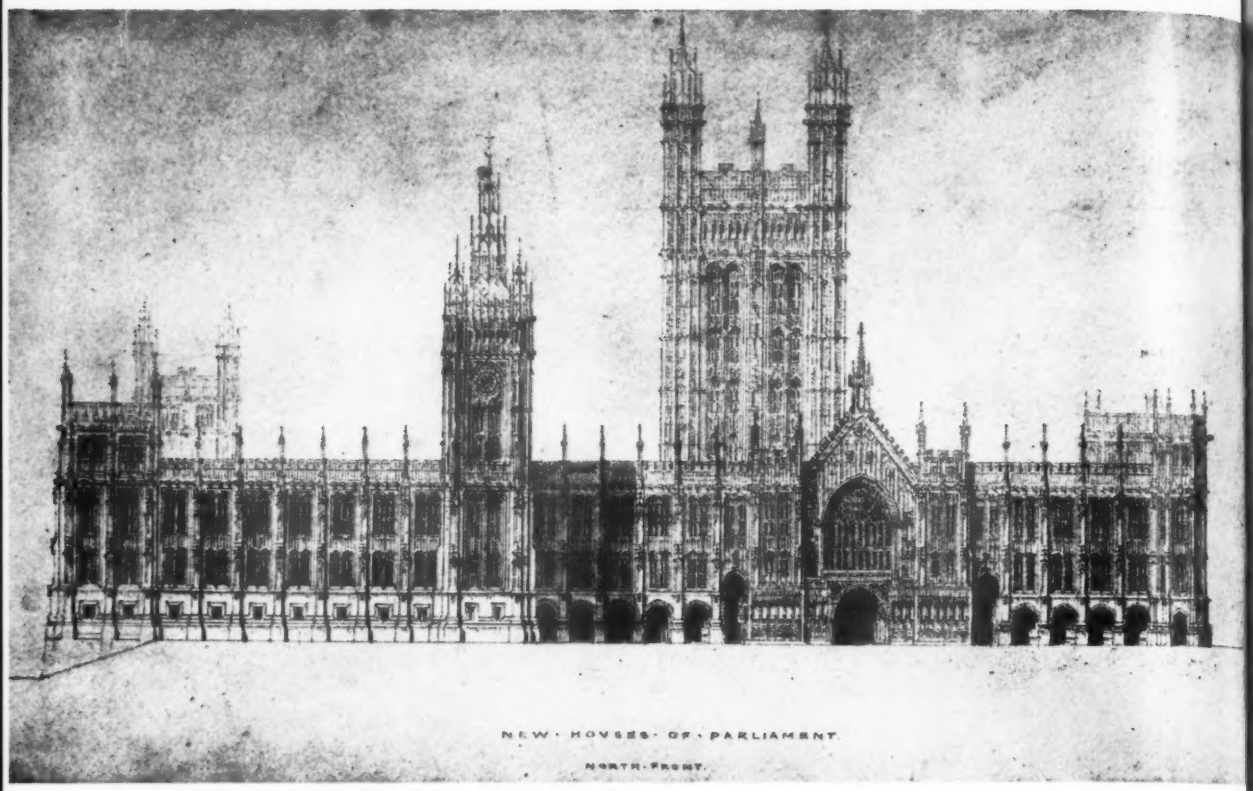
A Picture History of the English House. By Robert Furneaux Jordan. 11¼ in. 160 pp. incl. 377 illus. Edward Hulton. 1959. £1 15*s*.

It would be a mistake to dismiss this attractive publication as just one more picture book. It provides a very interesting pictorial survey of the evolution of the English house, great and small, pompous and mean, from the Middle Ages to the present day, with a really admirable commentary – excellent journalism and excellent sense – by the architectural correspondent of *The Observer*. This is a book for the general student of architecture and, indeed, of British social history, but not of course for the specialist.

Town and Country Planning. By (the late) Sir Patrick Abercrombie. 3rd edition, revised by D. Rigby Childs. 6¾ in. 292 pp., illus. Oxford UP. 1959. 7*s*. 6*d*.

It is more than a quarter of a century since Sir Patrick Abercrombie delivered this classic statement on town and country planning. He revised it in the war, but the book has long been out of print. Unhappily, the author is now no longer with us to supervise this welcome third edition, and the task has been performed by Derrick Childs, who worked with Abercrombie for several years. The original text needed only a bare minimum of editing, but Mr Childs has contributed an interesting and useful chapter at the end summarising planning developments and trends since 1945. An excellent bibliography is included.

J. C. P.



Elevation for the North façade of the Houses of Parliament. One of the many variations Barry made following his winning design in the competition of 1835–36

The Work of Sir Charles Barry, 1795-1860

An exhibition of drawings to mark the centenary of the death of Sir Charles Barry was shown at the RIBA from 10–22 October. The following introduction to the catalogue was written by Mrs P. Fraser, Curator of the RIBA Library Drawing Collection, who also gathered the material for the exhibition.

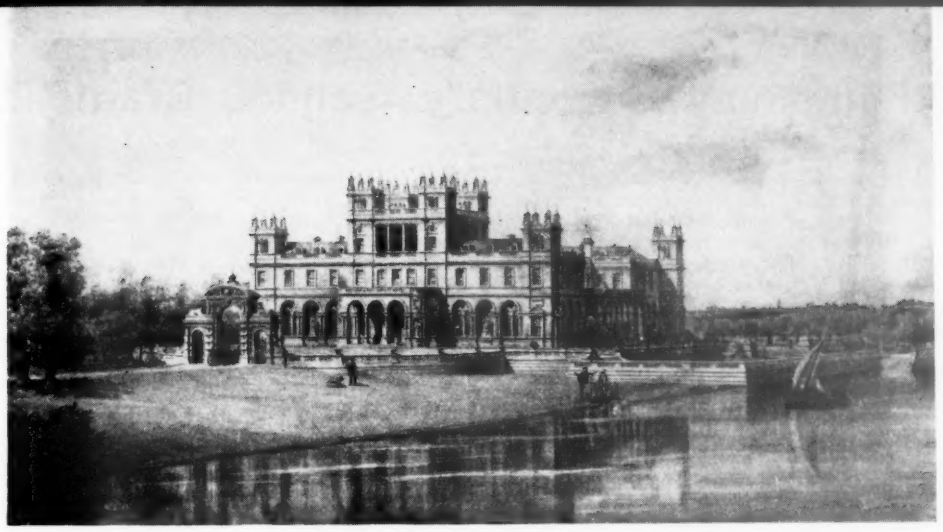
The major part of the RIBA's collection of Sir Charles Barry's drawings, including all the sketch-books and diaries, came to the Institute in 1938 from the late Caryl Arthur Ransome Barry, great grandson of Barry and an Associate of the RIBA, who died in 1953.

There were also three albums in crumbling leather bindings, each inscribed with the name of Sir John Wolfe Barry, the engineer, but with no date of accession. J. W. Barry died in about 1920 and he may therefore have bequeathed the volumes to the Institute in his will. Pasted into two of them were the measured drawings made by Charles Barry and John Lewis Wolfe on their journey together from Rome to the North Italian towns, and these exactly complement the sketch-books in which both architects made profuse notes. There are also numerous measured sketches of Greek architecture, but the majority of these are by Wolfe. The third volume, by far the most interesting – but regrettably the least complete, since much of its contents have long since been removed – contained a number of sketches by Barry relating to his earliest projects, a few of which are shown in the present exhibition.

In view of their haphazard arrangement, of the fact that most sheets were already torn at the corners from being stuck down previously, and of the decaying state of the bindings, it was decided to remove, rearrange and rebind them.

It is an interesting sidelight on Sir Charles Barry's character that so many of the architects who worked in his office were able to leave with a sheaf of his sketches. Within the Institute's collections there are already two sets of drawings which have come in this way. The first was from James Murray (1819–98), who worked in the Barry office from 1839–47, and while there filled three folio volumes with his tracings from Barry's. These are now a valuable record, since many of the originals are now lost. With these three folios, presented by the Misses Murray in 1935, there was also a smaller volume full of Barry sketches which had obviously been torn from larger sheets, trimmed, pasted and preserved by the devoted Murray. One of the most interesting sketches in this book is an early scheme for Bridgewater House, totally different from the executed design.

The second of these 'office scrap-books' was generously presented by Miss Moulton Barrett this year through the kind offices of Lord Mottistone. Miss Moulton Barrett's ancestor, Octavius Barrett (brother of Elizabeth Barrett Browning), also worked in Barry's office and appears to have made an even larger haul than did Murray, since another volume, of equal size to the massive folio here, filled with drawings relating to the Houses of Parliament, was given at the same time by Miss Moulton Barrett to the House of Lords library. As in the Murray set the major part consists of tracings, but interspersed are a number of sketches showing Barry's first ideas on certain projects – notably the Manchester Athenaeum – and a number of finished drawings, such as the sections from the hitherto unknown competition drawings for the Travellers' Club.



Clumber House, Nottinghamshire, by Charles Barry, junior. Perspective of the exterior drawn in 1879 for the Duke of Newcastle showing a modification of the design prepared by his father in 1857

Highclere, near Burghclere, Hampshire. Perspective of the house designed for the Earl of Carnarvon which was built between 1842–44. Still standing

Barry employed many assistants during the course of his busy career and, if all had the same privileges as Murray and Barrett, it is not unreasonable to suppose that there is a storehouse of Barry drawings still to be discovered.

Quite apart from this problematical collection, the drawings with which Barry won the competition for the Houses of Parliament in 1836 have completely disappeared. According to Barry's son, the Rev. Alfred, his father worked at these drawings for six months (the time allotted for the competition) with only four or five hours' sleep each night during that period, and in the Report of the Commissioners appointed by His Majesty to examine the plans (29 February 1836) it was stated that 'it is impossible to examine the minute drawings for this design, and not feel confidence in the author's skill in Gothic architecture'. In the storm of protest which arose after Barry's Gothic design had been chosen, it was suggested that the 'dangerously artistic beauty of the drawings had tended to mislead the judges. At the Ministry of Works all the other permeated designs (as well as most of the contract drawings) are to be found, except for Barry's. It would seem that he did not keep them himself, since the RIBA now possesses all the drawings of importance which descended through his family. Except for the somewhat miscellaneous bunch of contract sheets, the rest are all sketches showing revisions of the competition design and subsequent reworkings of various parts of the building, including drawings (in particular for the House of Lords and the throne) which would seem to suggest that Barry was responsible for the overall pattern of the detail and that Pugin's part was subordinate in character. This is in fact the impression which the collector of this particular set intended to convey for they are undoubtedly the drawings assembled by Barry's son, Edward Middleton, who supervised the later stages of the building of the Houses of Parliament, in order to prove his father's authorship of the design in the controversy which broke out between his heirs and Pugin's sons. When these drawings were acquired by the RIBA before the war it was one of the conditions of this 'part-purchase-part-gift' that they should be cleaned. This was so conscientiously carried out that Barry's extremely delicate pencil lines have faded to such an extent that many of them can no longer be seen. The selection for the present exhibition was therefore restricted to those which are still legible. The old explanatory labels were also cut off, so that it was impossible to tell to which drawing the titles and comments referred. In the course of studying the material for the present exhibition the interesting fact emerged that these labels must have been added to the drawings by E. M. Barry in order to prove his case. For example, several state that the drawings to which they refer were 'designed *and* drawn by the late Sir Charles Barry', and one, attached to a sketch for the House of Commons' ceiling, goes even further: 'This drawing', it says, 'is entirely by Sir Charles Barry, and is his original design from which the working drawings for the alterations of the House of Commons' ceiling were made by me, although it has been incorrectly stated that it was made by another. E.M.B. ap. 1860.'

Rhodesway Secondary School, Bradford

The Rhodesway Secondary School was awarded the RIBA Architectural Bronze Medal in the area of the West Yorkshire SA for the three-year period ending 31 December 1959. Architects: Messrs Scherrer and Hicks [*FF*], in collaboration with Mr W. C. Brown [*F*], City Architect, Bradford. Main Contractors: Messrs F. Shepherd and Son Limited.

The design of the school follows a simple pattern of a square central block with an open garden court enclosed by the assembly hall, gymnasia and administration block. This is connected on one side by a glazed link to a three-storey teaching block and on the other side by cloakroom and locker accommodation to a house block. The workshop block is isolated to the south of the house rooms, square in plan and one storey in height. This has a very workmanlike quality in its materials: white glazed brick panels, blue brick flank walls, exposed steelwork painted black and whitewashed brickwork inside creating an almost industrial atmosphere.

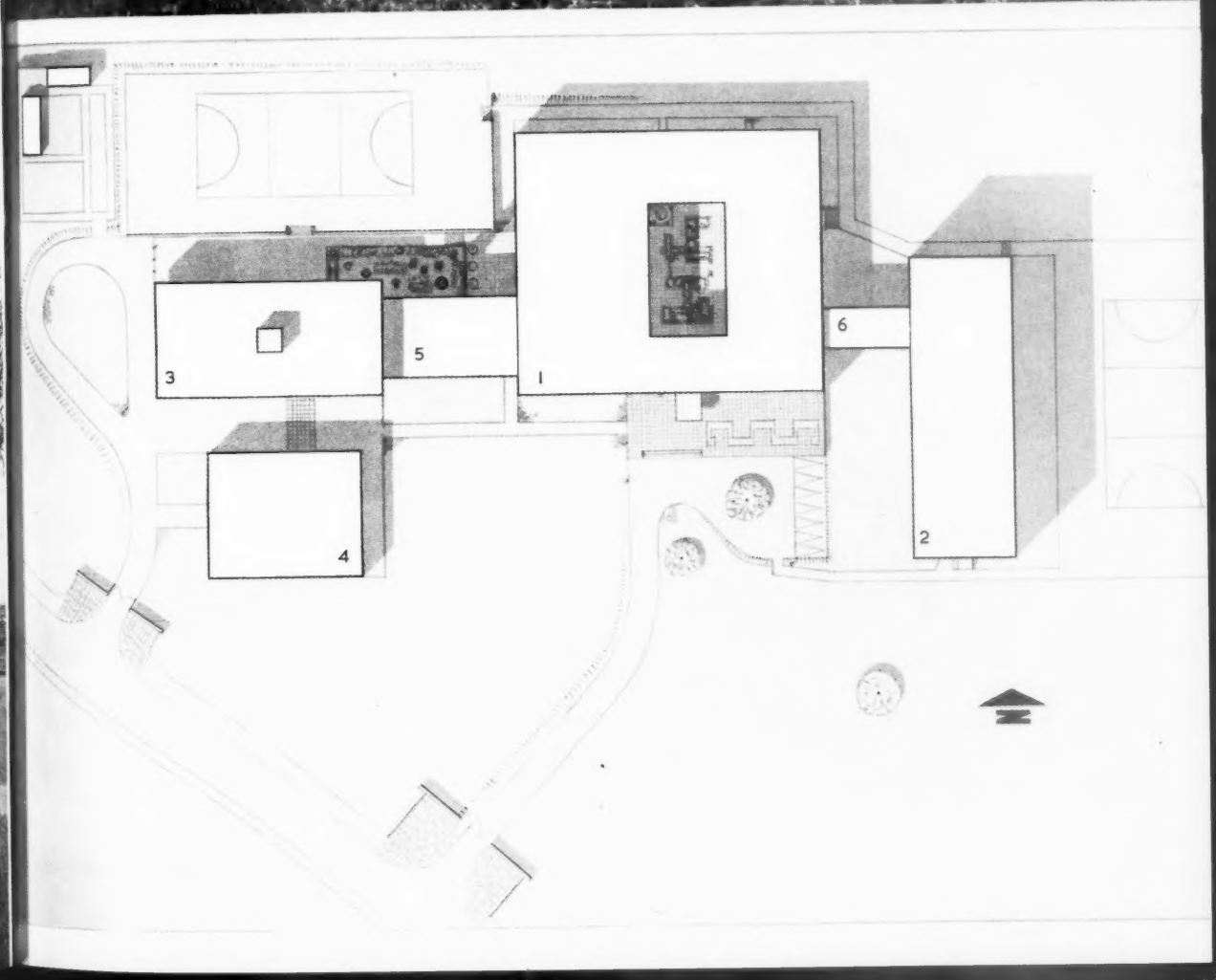
The design of the assembly hall is perhaps unusual in so far that a gymnasium forms the stage; this is separated from the hall proper by a large sliding folding door behind a forestage. The small hall at the back of the large assembly hall is similarly separated by sliding doors so that the whole area of the gymnasium, assembly hall and small hall can be opened into one area for special assemblies. The effect of opening up this tremendous area is attractive; it is then possible to obtain extended views over the site to the south and to the west, and also into the garden court from any position in this large open area.

The house room block is the third which has been built for the Bradford City authorities and consists of four house rooms planned at first floor level served by two lighted serveries with a central kitchen below. Two house rooms on each side of the house block share a common entrance hall and staircase. These rooms are domestic in character and have proved successful in use.

The atmospheric pollution of the area is quite high and as far as possible impervious materials have been used externally—blue bricks, glazed bricks, glass and ceramic tiles.

The main entrance is planned immediately opposite the internal courtyard which is purposely planted to create a focal point in the central block being overlooked from the entrance hall and first floor gallery, the assembly hall and the art room and the circulating corridor. To the left of the main entrance is a mural decoration in glazed ceramic tiles about 15 ft by 20 ft. The cartoon of this mural was designed by Joe Mayo from a range of tiles designed by Kenneth Clark in collaboration with Malkins Tiles Ltd. The tiles were hand made using rich ceramic glazes in various combinations to provide a glowing mass of colour and texture, seen on the left below.

1. Assembly Hall and Gymnasia Group and Entrance Hall.
2. Teaching Block.
3. House room and Kitchen.
4. Practical Block.
5. Cloakroom Block.
6. First Floor Music Room. Gym Store, MO Room on ground floor.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Recent work by Eero Saarinen

Photographs of some of the more recent work by Eero Saarinen are on view on the second floor of the RIBA until 19th of this month. The exhibition was prepared by the US Information Service, and is available to go on tour. Mr Saarinen was over here recently to have a look at his new United States Embassy in Grosvenor Square, for which he was commissioned after winning a limited competition organised by the State department. He also designed the US Embassy in Oslo. The new embassy building has three main functions; to accommodate the work of the US Embassy, the US Consulate and the US Information Service. Each department has its separate entrance. The functions most directly serving the public are housed on the two lower floors. The other services of the embassy are housed on the upper four floors. This division is expressed externally. The main rooms are placed traditionally on the first floor to look over the square.

Eero Saarinen in an article in the *London American*[1] describes the new embassy as a 'very simple, symmetrical building designed to fit with this symmetrical square. At one time the dominant characteristic of Grosvenor Square was low row houses in a variety of styles and motifs packed so closely next to each other that they became a unified frame. But the Grosvenor Estate, which controls the square, has a new master plan, which is gradually emerging, whereby three sides of the square will form one large pseudo-Georgian composition. . . .

'It is for this future square, not the one that exists only in people's minds, that the Embassy building, the fourth side of this gigantic outdoor room, was designed.

'It was important that the embassy building be harmonious with the square, but it also had to be a proud building in its own right, for an embassy building is an important building both to the host country and the guest country and should be a landmark.'

Mr Saarinen also defends the choice of Portland Stone. 'We knew when we designed the façade, that if we gave the wall sufficient texture of in and out surfaces that time and the London soot and rain and wind would make this a dramatically dark building.'

[1] By whose courtesy it has been quoted here.

One of the subjects in the exhibition of recent work by Eero Saarinen is the Samuel F. B. Morse and Ezra Stiles Colleges for Yale University, being built at a cost of 2 m. dollars

Situated between two earlier neo-Gothic blocks on a cramped, asymmetrical site, the new buildings are constructed of load-bearing masonry. Stone rubble is dumped between shuttering and injected with cement mortar under pressure; then pressure-hosed after setting to obtain a rough free-stone effect

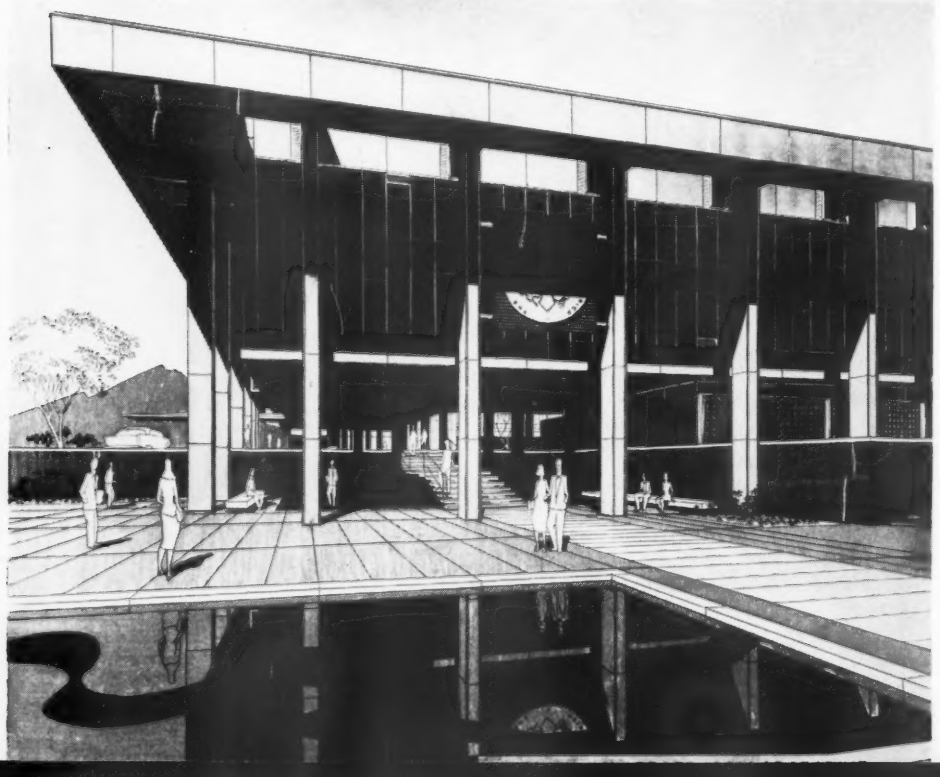
Morse and Stiles Colleges, Yale University, New Haven, Connecticut

The new United States Embassy designed by Eero Saarinen in association with Messrs Yorke, Rosenberg and Mardall [*FF*] is due to be opened this month. The main entrance in Grosvenor Square surmounted by a 35 ft. eagle in aluminium by the sculptor Theodore Rortzak is shown above.
Supported on a diagrid above the principal floor, the four upper floors present a pattern of staggered pre-cast, floor-to-floor box frames supporting each other.
The consultant engineers were Messrs Felix J. Samuely and Partners

Walter Gropius Lecture Fund.

A fund to commemorate the services rendered to modern architecture by Dr Walter Gropius is being raised by the Harvard Graduate School (see October JOURNAL). Two drawings of recent work by his group are illustrated here.

Auditorium for the new University of Baghdad, Iraq.
Architects: The Architects Collaborative International Ltd. In charge: Walter Gropius, Robert S. McMillan, Louis A. McMillen. Associates: Richard Brooker, H. Morse Payne, Jr. Engineers: Structural and Mechanical; Panero-Weidlinger-Salvadori, S.A.



US Embassy Office Building, Athens.
Architects: The Architects Collaborative, Cambridge, Mass. Partner in charge: Walter Gropius. Job Captain: H. Morse Payne, Jr. Consultant: Pericles A. Sakellarios, Athens.
Engineers: Structural; Paul Weidlinger, Mario Salvadori, Associate: Mechanical; General Engineering Associates.

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Diary of Events

TUESDAY 15 NOVEMBER, 6 p.m. The Yerbury Foundation. Annual Marley Lecture by Mr Minoru Yamasaki.

THURSDAY 17 NOVEMBER, 5.30 p.m. Library Group. Mr H. M. Colvin [*Hon. A*] will speak about the compilation of a biographical dictionary of architects.

FRIDAY 18 NOVEMBER, 7.15 p.m. Northern Architectural Association, Tees-side branch. *Gropius and the Bauhaus*, by Mr Norbert Lynton, at the University of Leeds Education Centre, Middlesbrough.

MONDAY 21 NOVEMBER, 6 p.m. The Yerbury Foundation. *The Relation between Design and Speed in Building*. Speakers: Mr Raymond Mais, FIOB, and Mr Phillip Bennett, MA [*F*]. Chairman: Mr Cyril Sweett, FRICS.

TUESDAY 13 DECEMBER, 6 p.m. General Meeting. *Architectural Misconceptions of Engineering*, by Mr A. J. Harris, BSC(ENG), MICE, M CONS E.

Notes and Notices

NOTICES

Second General Meeting, Tuesday 13 December 1960 at 6 p.m. The Second General Meeting of the Session 1960–61 will be held on Tuesday 13 December 1960 at 6 p.m. for the following purposes:

To read the Minutes of the Inaugural General Meeting held on 1 November 1960; formally to admit new members attending for the first time since their election.

Mr A. J. Harris, BSC(ENG), MICE, MCONSE, to read a paper on 'Architectural Misconceptions of Engineering'.

(Light refreshments will be provided before the meeting.)

Associates and the Fellowship. Associates who are eligible and desirous of transferring to the Fellowship are reminded that as from 1 January 1956 all candidates for the Fellowship will be required to submit to the Fellowship Examiners drawings and photographs or examples of work. Candidates may also be required to attend for an interview, which may however be dispensed with at the discretion of the Fellowship Examiners. The necessary nomination forms may be obtained from the Secretary, RIBA.

Licentiates and the Fellowship. By a resolution of the Council passed on 4 April 1938 all candidates whose work is approved are required to sit for the Examination, which is the design portion of the Special Final Examination, and no candidates will be exempted from the Examination.

Note.—The above resolution does not affect Licentiates of over 60 years of age applying under Section IV, Clause 4 (*c*) (ii) of the Supplemental Charter of 1925.

The IUA Congress, 1961. The IUA Congress, 1961, the theme for which will be 'New Techniques and Materials – Their Impact on Architecture' will be held in London from 3–7 July 1961. This will take the place of the British Architects' Conference. Those wishing to obtain further particulars and application forms for the Congress should complete and return the form enclosed with this JOURNAL.

Architectural Competition – Assessors' Awards. All architects who take part in architectural competitions are reminded by the Council of the RIBA that participation in a competition is a definite acceptance of the principle that the award of the assessors is final and binding upon themselves as well as upon the promoters, and that any competitor who feels that he has real ground for dissatisfaction with an assessor's award should communicate with the Secretary of the RIBA.

Further, all architects, whether competitors or otherwise, are reminded that discussion or correspondence in the public or professional press which tends to criticism or disparagement of an assessor or award cannot alter the final and binding effect of the award, but may prejudice architects and the whole competition system in the opinion of the public, and is therefore highly undesirable.

Cessation of Membership. Under the terms of Bye-law 21, the following have ceased to be members of the Royal Institute: *As Fellows:* James Rae Anderson, Cyril C. Ruwald; *As Associates:* W. Peterjohn Batley, Peter Cecil Alexander Bynoe, Miss Mary Elspeth Chapman, Alan Douglas, Lionel Lowden Ferguson, Hirsh Leon Fish, Vernon Waterworth Fishwick, David Phillip Gawler, Eric Gomersall, William Trevor Greening, Kukulege Jayatissa, Denis Frederick Charles Keen, Taruj Ahmed Khan, Frederic Charles Lee, James Clayton MacCormick, George Alex Smith MacIvor, Hildyard Viry Marinier, William Rollo Milne, Charles Marcus Fitz-William Mitchell, John Arthur Carter Moffat, Leonard David Morrison, Robert David Norwood, Albert John Coston Retief, Sidney Clive Rodgers, Shave Virgil Ryan, John Francis Charlewood Turner, Harold Roland Wedgwood, Henry Kenneth White, Oliver James Goodacre Wills, George Dudley Wilson; *As Licentiate:* Francis Whitehurst Kitchen.

The RIBA London Architecture Bronze Medal 1960. The attention of members is drawn to the form of nomination and the conditions subject to which the award will be made for a building built within the Counties of London and Middlesex during the three years ending 31 December 1960, enclosed with this issue of the JOURNAL. Any member of the RIBA may nominate any building for consideration by the jury.

Nomination forms must be returned to the Secretary, RIBA, not later than 28 February 1961.

The Acceptance of Pupils and Junior Assistants and the Probationership of the RIBA. The Board of Architectural Education have noticed that the practice still persists of members accepting pupils or junior assistants without satisfying themselves that such pupils or junior assistants have reached the necessary standard of general education for the Probationership. Members are reminded that it is most important that they should not take boys or girls into their offices unless they possess one of the qualifications laid down.

A list of recognised examinations can be obtained on application to the Secretary, RIBA.

RIBA Kalendar 1960–61. Correction. Page 99. The entry A 1951 **Gavins-Taylor, Leonard** [12663] (Bowden, Son and Partners) should read *A* 1951 *Gavins-Taylor, Leonard* [12663]. Mr Gavins-Taylor is no longer a partner in the firm of Bowden, Son and Partners.

Competitions

Note. An applicant for the conditions of a competition must state his registration number.

Design of Wooden Office Furniture. Last day for questions: 21 November 1960. Last day for submitting designs in the first stage: 28 February 1961. Last day for the second stage: 14 September 1961. Full particulars were published in the JOURNAL for October, page 463.

Harlow Development Corporation: Competition for Houses and Flats. Last day for submitting designs: 6 March 1961. Full particulars were published in the JOURNAL for July, page 334.

New County Offices at Newtown St Boswells. Last day for submitting designs: 31 March 1961. Full particulars were published in the JOURNAL for May, page 245.

The Westminster City Council intend to promote an architectural competition for redevelopment for housing purposes of a site bounded by Vauxhall Bridge Road, Churton Street, Tachbrook Street and Rampayne Street, having a total area of about 13 acres.

Assessor: Mr Philip Powell, OBE, AADIPL [*F*]. Particulars will be published as soon as available.

Redevelopment of Piccadilly Circus. Last day for submitting designs: 19 December 1960. Full particulars were published in the JOURNAL for September, page 421.

Board of Architectural Education

RIBA (Archibald Dawnay) Trust Prizes, 1960. The RIBA (Archibald Dawnay) Trust Prizes for 1960 have been awarded as follows:

Prize of £100 to Mr G. Harris of the Birmingham School of Architecture.

Prize of £100 to Mr M. M. Nik of the Birmingham School of Architecture.

Prize of £100 to Mr F. Stafford of the School of Architecture, Edinburgh College of Art.

Prize of £100 to Mr E. W. Marchant of the Nottingham School of Architecture.

RIBA Examination for the Office of Building Surveyor under Local Authorities. At the RIBA Examination for the Office of Building Surveyor under Local Authorities, held on 5, 6 and 7 October 1960, six candidates presented themselves, and the following were successful: Alan Atkinson, F. R. Lawson, H. J. Leadbetter, K. H. Sutch.

Allied Societies

Change of Officers and Addresses

Norfolk and Norwich Association of Architects. Hon. Secretary, J. H. Pogson [*A*], 6 Hellesdon Close, Hellesdon Road, Norwich. Mr Pogson is also Joint Hon. Secretary of the East Anglian Society of Architects.

General Notes

Presentation to Mr Lewis John, MA, B Arch.(L'pool) [*F*]. At a dinner held by the Welsh School of Architecture at the Angel Hotel, Cardiff, on 30 September a presentation was made to Mr Lewis John to mark his retirement. Mr John joined the staff of the School in 1924, and has been Head since 1940.

Mr H. Austin Barton [*A*], of Camberley, who entered the school in 1921 and was the senior ex-student at the dinner, presented to Mr John a gold watch, a cine projector and a cheque on behalf of the pre-1939 students. He recalled how quickly Mr John had settled to his task at the school, following in the steps of his mentor at Liverpool, Professor Lionel Budden. Mr David Wyn Roberts [*F*] of Cambridge, Mr John W. Bishop [*A*] and Mr Idris J. Lewis [*F*] of Cardiff, and Mr L. W. Desmond Wall [*A*] of Newport all spoke of Mr John's sterling qualities not only as a teacher but also as a friend.

Mr John thanked past students, especially those who had travelled long distances, for being present, and he referred to the great satisfaction he felt when he heard of the many successes of the ex-students of the Welsh School. He suggested that a Past Students Association should be formed, and it was decided that such an Association should meet every other year and be formed of students who entered the school prior to October 1939. Mr John, it was proposed, should be President.

Rome Scholarship in Architecture, 1960. *Subject: A University Library.* The Faculty of Architecture of the British School at Rome regret that of the eight designs submitted in the competition none reaches a standard such as would justify the award of a Rome Scholarship, the highest studentship award of the architectural profession.

The designs are of varying merit in planning and in visual expression of the subject but the basic fault lies in the lack of careful analysis of the subject set and of research into its requirements, the consequence of which is failure in logical and suitable planning.

Few of the designs show appreciation of quality in presentation, nor in the main have they sufficient clarity to make the full intention of the designer easily apparent. Simple rendering only was asked for; this requirement should not only have saved time and labour in presentation, but should have made for clarity and for concise statement.

Advisory Committee on Buildings of Special Architectural and Historic Interest. Sir William Holford has asked to be relieved of the chairmanship of the Advisory Committee while he is President of the RIBA. He is, however, to remain a member of the committee. Sir John Summerson [*A*] will act as chairman during this period.

Professor Nikolaus Pevsner has been appointed an additional member of the committee, and Lord Euston, chairman of the SPAB, and Mr W. A. Eden [*F*], architect in charge of the Historic Buildings section of the LCC have been reappointed for three years.

R. S. Reynolds Memorial Award. The American Institute of Architects has announced that it will receive nominations up to 12 December 1960 for the fifth annual $25,000 R. S. Reynolds Memorial Award.

An architect may be nominated by anyone, including himself or his firm.

To be eligible, the building should have been completed between 1 January 1958 and 1 January 1961 – although the AIA Jury may consider earlier work if it desires. The designer should have used aluminium in a creative manner.

Nominations should include: the architect's name and address, the name and location of the structure, and the date it was completed – and the name and address of the person making the nomination.

Nominations should be sent to: The Reynolds Award, AIA, 1735 New York Avenue, NW, Washington 6, DC.

The Award, which may be given to any type of structure, was established four years ago by the directors of Reynolds Metals Company in memory of the firm's founder, the late Richard Samuel Reynolds.

In addition to the $25,000 honorary payment, the recipient also receives an original piece of sculpture especially created by a prominent contemporary artist.

The 1960 Award was conferred on Professor Jean Tschumi for the Nestlé's International Headquarters Building in Vevey, Switzerland. The sculpture he received was designed by William Zorach.

Architects practising in any nation are eligible. Membership in a professional society is not required.

Programmes giving details of the Award are available at the RIBA.

The Award with the $25,000 honorarium and the sculpture will be formally presented at the annual convention of the AIA in Philadelphia, 25–28 April 1961.

New Church Architecture. Over 150 architects and clergy of all denominations met for a conference on 'New Church Architecture'. The conference was arranged by the Department of Extra-Mural Studies of Liverpool University, and was held at Derby Hall, one of the University halls of residence, from 19–21 September.

The outstanding feature of the conference was the enthusiastic support given, by Anglicans, Roman Catholics and Free-churchmen, to the proposal that architects should know something of the recent changes in the pattern of worship before undertaking to plan a modern church.

The first speaker, Mr Robert Maguire [*A*] who designed the new church at Bow Common, spoke of the nature of the programme that architects needed from their church patrons.

The Rev. William Lockett, Staff Tutor in Fine Art at the University, outlined the development of modern church architecture on the Continent; and he showed, by means of slides, how the Liturgical Movement had profoundly affected the planning of churches in France, Germany and Switzerland. Papers were also read by the Rev. A. H. Couratin, Principal of St Stephen's House, Oxford, on 'Practical Liturgy', and by Miss Judith Scott, Secretary of the Central Council for the Care of Churches, on 'Preliminaries in building a new church'. A dialogue between a Roman Catholic priest and an architect, Mr Peter Gilby [*A*], illustrated the area of research that must be covered by patron and architect before a satisfactory brief can emerge. The final lecture 'New Church Architecture and the Future', given by Mr D. Prys Thomas [*A*], the recently appointed Head of the Welsh School of Architecture, was a brilliant climax to a very valuable conference.

It was resolved to have further meetings between architects and clergy in the area, and to promote a programme of research into the subject of new church architecture.

7th Health Workers International Congress and Exhibition. Information has been received that arrangements are being made to hold the above congress in Paris from 10–15 April 1961, on the theme 'Special problems concerning the hospitalisation of children, adults and the elderly, in all fields (administration and medical doctrines, architecture and equipment)'.

Those interested are advised to write to the General Secretary, 7th Health Workers International Congress and Exhibition, 37 Rue de Montholon, Paris (9e), France.

Proposed Amalgamation of Engineering Institutions. The terms of the amalgamation of the Institution of Civil Engineers and the Institution of Municipal Engineers have now been approved by the Councils of the two Institutions and embodied in a formal agreement. The policies of the two Institutions have been drawing closer together during the last four years.

The Institution of Civil Engineers sent out last month a voting paper and full details of the agreement together with a letter from their President, Sir Herbert Manzoni, to some 17,000 corporate members in all parts of the world. The Institution of Municipal Engineers are similarly sending a voting paper to their 6,000 corporate members.

'The Council of the Institution of Civil Engineers believes that Engineering is one profession which covers all the specialist branches', says Sir Herbert in his letter. 'Another belief of the Council is that the professional education of engineers should be broadly the same up to a certain stage, and that specialisation should follow. Subsequent practical training should be organised and should be tested without exception before a professional qualification is awarded. The ultimate aim should be that of one society of professional engineers whose corporate members should be Chartered Engineers. This would resolve the difficulties presented by the present multiplicity of titles which professional engineers have bestowed upon themselves during the past 100 years, and which have created such confusion in the minds of the public.'

Institute of Landscape Architects. The Landscape Design Centre will be meeting once a fortnight during the coming Session at 1 Park Crescent.

Criticisms are given at these meetings by senior members of the Institute of Landscape Architects, including Miss Brenda Colvin, Miss Sylvia Crowe, Mr Hedley Richmond, Mr Bodfan Gruffydd, etc. Landscape design programmes are prepared by the visiting staff and are criticised; students may also bring their own schemes for criticism.

Further particulars may be obtained from the Director of the Design Centre, Institute of Landscape Architects, 1 Park Crescent, Portland Place, London, W1.

The Royal Wolverhampton School. Apart from the educational facilities provided by the State, there are a number of private foundations available to orphan children. In this category comes the Royal Wolverhampton School which was founded in 1850, specifically for fatherless children, of either sex from middle-class and professional background, and consists of a senior boys' school, a senior girls' school and junior co-educational school for children between seven and eleven years of age. It has about 350 pupils from every part of the country, all of whom are boarders.

At the present time there are a number of vacancies in the Junior School and though fees are normally payable, these may be reduced or even remitted altogether by the Governors.

Further particulars may be obtained from the Warden, The Royal Wolverhampton School, Wolverhampton.

The Architect and the Building Contract. Five lectures on 'The Architect and the Building Contract' are being given by Mr Donald Keating at The Building Centre, Store Street, WC1, at 6 p.m. on Tuesday evenings beginning 1 November. The course, which is being arranged by the Brixton School of Building, is intended primarily for building contractors, but architects and others concerned with building contracts will find it of interest. Ample time will be given for questions and discussion.

Applications for places should be made to the Secretary of the Brixton School of Building, Ferndale Road, SW4 (Brixton 0944). The fee for the course is £1.

LMBA Secretary. Mr R. E. Stenning, MA, FI ARB., Secretary of the London Master Builders Association for over 14 years, will be leaving 47 Bedford Square on the 1 March 1961, to take up an appointment with a large firm of building contractors in the City.

RIBA Golfing Society. The RIBA Golfing Society held their Autumn Meeting at St George's Hill Golf Club on the 23 September 1960. As so often happens the Society were blessed with good weather. More than 25 members attended the meeting, the results of which were as follows:

The Selby Cup was won by Mr Felix Wilson [*F*] with a score of 82 less 9 = 73 net. The runner-up was the Society's new President, Mr H. St John Harrison [*F*], with a score of 91 less 18 = 73 net.

The Trophy went to Mr Wilson on the best second 9 holes.

The Emberton Trophy for foursome play was won by Mr Felix Wilson [*F*] and Mr R. Duncan Scott [*F*] with a score of 32 points. The runners-up were Mr J. L. Barnard [*A*] and Mr F. C. Sheffield [*A*].

In the evening following the meeting the Society held their Annual General Meeting, when the Secretary reported on another successful and enjoyable year's golf.

Mr Walter W. Fisk [*F*] was elected Captain for 1961 and Mr A. D. McGill [*A*] and Mr A. V. Farrier [*A*] were elected to the committee.

All inquiries regarding membership of the Society should be addressed to the Hon. Secretary, Mr Stephen H. Statham [*F*], Sydney Clough, Son and Partners, Devonshire Close, 39 Devonshire Street, London, W1.

Notes from the Council Minutes

Meeting Held on 4 October 1960

Appointment of RIBA Representatives

(*a*) *RIBA Architecture Bronze Medal Jury: Birmingham and Five Counties Architectural Association.* Mr F. M. Widdup [*F*].

(*b*) *RIBA Architecture Bronze Medal Jury: Essex, Cambridge and Hertfordshire Society of Architects.* Mr Richard Sheppard [*F*].

(*c*) *University of Hull: Court of Governors.* Mr Allanson Hick [*F*]. The appointment is for three years.

(*d*) *International Council for Building Research Studies and Documentation: Organising Committee for the General Assembly* 1962 (*UK*). The Secretary, RIBA.

(*e*) *Manufacturers' Trade and Technical Literature: Jury for the Fourth Competition.* Mr G. Grenfell Baines [*F*], Sir Hugh Casson [*F*], Mr Bruce Martin [*A*], Mr R. T. Walters [*A*] and Mr Bryan Westwood [*F*].

(*f*) *National House-Builders' Registration Council.* Mr A. W. Kenyon [*F*], appointed for a further three years.

(*g*) *Royal Society for the Prevention of Accidents: National Home Safety Committee.* Mr Denis Poulton [*F*], appointed for a further year.

Membership. The following members were elected: as Fellows 15; as Associates 96.

Students. 61 Probationers were elected as Students.

Obituary. The Secretary reported with regret the death of the following members: Martin Arnold Buckmaster [*Hon. A*], Adrian Noel Christian Shelley [*Hon. A*], Harry Arthur Blunt [*F*], Arthur Brocklehurst [*F*], Gerald Rupert Clayton [*F*], Leonard Charles Holbrook [*F*], Professor Clifford Holliday [*F*], Ernest Martin Joseph [*F*], Felix James Lander [*F*], Bernard Alexander Miller [*F*], Frederick Hubert Newrick [*F*], John Pearson Rudd [*F*], Stanley John Wearing [*F*], Harry Bulkeley Creswell [*Retd F*], Harold Saunderson Hall [*Retd F*], Frederick James Lenton [*Retd F*], Major Henry Oliver [*Retd F*], Robert Russell Prentice [*Retd F*], C. Reginald Tetley [*Retd F*], George Patrick Houston Watson [*Retd F*], Alfred James Barker [*A*], Alan Whitford Brown [*A*], William Albert Burden [*A*], Howard Ernest Bernard Cavanagh [*A*], Leslie Donald Algar Church [*A*], Charles Edwin Cornish [*A*], Harold Hinchcliffe Davies [*A*], James Samuel William Fuller [*A*], Frank Henry Heaven [*A*], Arthur Lumb [*A*], Commander John Loftus Moreton [*A*], Henry Thomas Murrell [*A*], George Revitt [*A*], Philip Nevill Taylor [*A*], John Hartley Ward [*A*], David John Williams [*A*], Charles Woodward [*A*], Albert George Westerman Allen [*Retd A*], Lionel Newman Barrett [*Retd A*], Albert Edward Brooker [*Retd A*], John Cocker [*Retd A*], Benjamin Claude Andrew [*L*], William Adolphus Bassett [*L*], John Bannister Biscomb [*L*], Frank Brown [*L*], George Hulbert Chettle [*L*], Douglas Alfred Forster [*L*], Henry Verrall Fuller [*L*], Sydney Power Hayward [*L*], Robert Ernest Hiscock [*L*], Harold Pearce [*L*], George Austen Taylor [*L*], George Henry Turner [*L*], William Johnson Harrison Weller [*L*], Arthur Ernest Williams [*L*], Joel Williams [*L*], John Sidney Brooks [*Retd L*], John Begg Levie [*Retd L*], William Shackell [*Retd L*], William Wells [*Retd L*], Peter John Henry Barrett [*Student*], William Frederick Wilson [*Student*].

By resolution of the Council the sympathy and condolences of the Royal Institute have been conveyed to their relatives.

Obituaries

F. J. Lander [*F*]
died on 11 August 1960.

Mr Robert Hall [*A*] writes:

'In 1913 Felix J. Lander entered the Letchworth office of the late Barry Parker and Raymond Unwin as a pupil, where he soon repaid any trouble taken to "start him going". No one taught him to draw – he just drew, equally well with either hand, and with an ease and sureness which we all envied. This was seen in his devastatingly revealing caricatures, from which all suffered in turn. This natural gift and his keen power of observation were easily turned to more useful purpose, and even in those early days his contributions to the normal drawing office architectural gossip and discussion took the form of rapid sketches, which were often more constructive than others' words.

'During the war he was commissioned in the Royal Artillery and returned to the Letchworth office to find it inundated with town planning and housing schemes.

'No one office, however good, can train the complete architect, and Lander was fortunate in acquiring a more balanced experience from 1921 to 1927, first in the office of Louis de Soissons and then with Adams and Holden.

'He was elected Associate in 1925, and while with Louis de Soissons in 1927 he won a competition for the Headquarters of the Trowbridge Working Men's Association, and decided to open his own office.

'The following year he entered into partnership with N. F. Cachemaille-Day in Gray's Inn, and in 1930 they both joined the late Herbert A. Welch, first at Lincoln's Inn and later at Gloucester Place. Cachemaille-Day resigned from the partnership in 1935, but Lander continued the busy practice with Welch till the latter died in 1953.

'During this period they designed several factories and office buildings, amongst them Holborn House, High Holborn and a scheme at Park Royal, comprising the station for London Transport, together with shops, flats, houses and an hotel. They also designed many churches, including St Alban's, Southampton; St Nicholas, Burnage and St Saviour's, Eltham, for which the Bronze Medal was awarded.

'In more recent years he was responsible for the design of the West Herts Crematorium, and in addition to the work of his London office, Lander, who lived at St Albans, found much satisfaction in the work he did for the various churches of that diocese, amongst which should be mentioned the church of St Barnabas in the new town of Adeyfield.

'He died on 11 August and was buried in the shadow of the Abbey Church he loved so much. He leaves a widow, and a son, Seán, who was his partner.'

Frederick James Lenton, MC [*Retd F*]
died on 15 August 1960, aged 72.

Mr F. D. Lenton writes:

'Mr Lenton was elected an Associate in 1912, a Fellow in 1922 and a Retired Fellow in 1957. He was articled to the late T. J. Ward of Stamford. Later he practised with offices at Stamford, Peterborough and Grantham in partnership with the late H. F. Traylen [*F*] and J. G. Warwick [*F*]. In 1947 he took into partnership W. J. Hemmings [*A*] and F. M. Hutchinson [*A*].

'His principal works between the wars were domestic and country houses, licensed houses and motoring hotels over a wide area. In particular he did much work at the village of Apethorpe in Northamptonshire for Sir Leonard (later Lord) Brassey. He was also responsible for extensive additions to the hospitals at Stamford and Grantham. After the last war he did considerable work for Stamford School and for Stamford High School. He was also concerned with housing schemes for five local authorities and with repairs to country houses.

'Mr Lenton served throughout the 1914–18 War, being awarded the MC and mentioned in Despatches.'

Harold Hinchcliffe Davies [*A*]
died on 29 August 1960.

Bernard Alexander Miller [*F*]
died on 29 August 1960, aged 66.

Mr Herbert Thearle [*F*] writes:

'By unhappy coincidence Liverpool lost, on the same day, two of its most distinguished architects whose lives can be paralleled in some ways. As contemporaries they were trained under Charles Reilly; both served in the first war, Davies with the Royal Flying Corps – giving a wrong age to achieve enlistment, and Miller with the 87th Field Ambulance attached to the 29th Division which was at Gallipoli and subsequently on the western front. Each married twice and had two families and latterly both lived in Birkenhead.

'By the example of outstanding executed works and the encouragement given to younger members of the profession they helped both to increase the general interest in architecture and also to raise the quality of architectural design on Merseyside.

'In the case of Miller three decades of students will recall his dedication as a teacher on the staff at the Liverpool School where he served almost continuously for over 30 years. Although throughout this period freedom of practice was maintained, all who encountered him knew that the student always mattered most.

'In Davies were combined a flare for exuberant design and an exceptional organising capacity, the latter gift being given full scope when he held a high post with the Allied Control Commission in Germany at the close of the second war. Fellow architects who served under him abroad have testified to the skill with which he discharged these exacting duties and the esteem in which he was held by his German counterparts.

'Both were active members of the Liverpool Architectural Society and also of the Sandon Studios Society on whose behalf Davies's exhibiting of Epstein's *Genesis* in 1931 to a startled Liverpool public (who paid £1,050 in sixpences) and Miller's brilliant "Recording Merseyside" drawings – particularly of the Customs House following the blitzes – will be remembered.

'Occasion made it possible for each to become proficient in a particular type of building. With Miller it was the church, with Davies the hotel. In their respective spheres, over the years, they pioneered the prototypes which reflected change of outlook and the advent of new materials. Both men gave opportunities to artists, sculptors and craftsmen at a time when it was much less customary to do so than now, and architects here at home and in different parts of the world who once worked with them will now be sad. It was Davies who gave the present writer – when an articled pupil – his first "perspective" commission; a red-letter day in any architect's life.

'Of the many works of Miller the churches of St Christopher, Norris Green, St Christopher, Wythenshawe, and St Columba's, Anfield, come to mind and also the alterations he carried out at Garstang, Chester Cathedral and Woodchurch. Those of Davies include The Farmer's Arms at Clubmoor, The Blackburne Arms and the Clock Inn, Liverpool, The Elephant, Woolton, and the Queen's Arms at Aintree. His career culminated, however, in the notable and indeed the North's foremost post-war office building, the reinstated Liverpool Corn Exchange.

'Both Miller and Davies carried out interesting post-war schools in collaboration with the Liverpool City Architect.

'Many stories came to be associated with them, these being essentially non-apocryphal, and Miller's artistic dreaminess furnished much affectionate delight to his friends. Some – the older ones – will recall his Rome drawings which on completion had become too large to go out through either door or window; others his dozing off in a train as it approached Chester, where gaitered and eminent clergymen awaited him at the Cathedral, and his waking with a bump at Wrexham. "But it was quite all right", said Miller, "for on the platform directly opposite my compartment was a telephone box"!

'One-time students will remember gleefully permitting the same lecture they had heard from him only a week before and, if bespectacled, having to line up so that Miller, who had mislaid his own glasses, could choose the most suitable pair in order to give a criticism; at such a time his professional absorption was complete.

'The present writer well recalls engaging in conversation some years ago a stranger who, it emerged, in his capacity as Clerk to the Courts, arranged the licensing part of Harold Davies's hotel projects and also had served from 1914 to 1918 in the RAMC with Bernard Miller. With what authentic fervour was it told how arduous it had been to keep Miller engirdled by his Sam Browne belt which to be without, apparently, was a capital offence, and how, on one of his sketching expeditions, he had held up a baptism in a French church by unwittingly sitting on the font!

'This writer recalls, too, once following Harold Davies in a car from his Bryn Sienkin hotel (where he had established what became a celebrated restaurant staffed with a German personnel he had brought back with him), to Plas Newydd, where we were to be shown by the Marquis of Anglesey the Rex Whistler mural decorations. The drive, alongside the Menai

Straits, was a fearsome one and the pace set was typical of Davies's zest for everything he undertook. He lived courageously and was killed climbing Crib Goch in Snowdonia – where he used to go alone from time to time for week-end recreation.

'Although Miller and Davies were so different in temperament they were akin in their love of architecture, and when on the last Monday in August they went down and crossed over together there is no doubt the trumpets would have greeted them on the other side. Architects, and mostly those on Merseyside, will miss them much.'

Membership Lists

ELECTION: 4 OCTOBER 1960

The following candidates for membership were elected on 4 October 1960.

AS FELLOWS (15)

Banks: Gerald, Dipl.Arch.(L'pool), Bicester.
Boxall: Reginald Arthur, Chelmsford.
Chambers: Alan, Dipl.Arch.(L'pool), Lagos, Nigeria.
Dexter: Kenneth Perry, Bournemouth.
Dickinson: Cyril Pollard, A A Dipl.
Ferguson: Peter Scott, BSc.(Eng.)(St Andrews), D A, Dip.TP(Edin.), AMTPI, Edinburgh.
Gandhe: Jagannath Vithal, Bombay, India.
Gaymer: Anthony Durnford, Nairobi, Kenya.
Glover: John Hardie, D A(Edin.), Edinburgh.
Lawrence: Sidney George.
Monk: Leon Arthur Ernest, A A Dipl., Colombo, Ceylon.
Renton: Andrew, D A(Edin.).
Wharfe: Harold, MA, AMTPI, Newcastle upon Tyne.
Wilson: Leslie Hugh, OBE, AMTPI, Dullatur.

and the following Licentiate who has passed the qualifying examination:

Wingate: John Basden, Glasgow.

AS ASSOCIATES (96)

Aspinall: Frederick Anthony, Chelmsford.
Bicknell: William Leon, Dipl.Arch.(Northern Polytechnic).
Brendel: Norman, Melbourne, Victoria, Australia.
Bridges: The Hon. Robert Oliver, B A(Oxon.), Epsom.
Broadbent: David Stanley, Dip.Arch. (Sheffield), Sheffield.
Broom: Arthur, Birmingham.
Brown: Peter, A A Dipl., Gomersal.
Bruce: George Lindsay, D A(Edin.), Edinburgh.
Bull: James Edwin, Dipl.Arch.(Oxford), Totnes.
Calhaem: Colin Maclean, D A(Edin.), Buxted.
Carr: Stanley, Dipl.Arch.(Northern Polytechnic), Wigan.
Chan: Chiu Yum, B.Arch.(Melbourne), Victoria, Australia.
Chew: Ernest Alexander George, Dipl.Arch. (Northern Polytechnic), Limpsfield.
Clark: Philip Lindsey.
Connell: Raymond Buckley, B.Arch., Dip.TP (Dunelm), Newcastle upon Tyne.
Cunning: James Laurence, Symington.
Dalton: John Anthony, A A Dipl., Cambridge.
De Gzell: Vitaly, Brisbane, Australia.
Dennis: Samuel Barkley, D A(Edin.), Gracehill, Co. Antrim.
Dilley: Kenneth John, Dip.Arch.(The Polytechnic).
Dollimore: Colin Charles, Dip.Arch.(The Polytechnic).
Douglas: Alan George, Halesowen.
Dredge: Derek Stanley, Dipl.Arch.(Northern Polytechnic).
Dronfield: Francis Seymour, Dipl.Arch. (Oxford), High Wycombe.
Eccles: David Alan, A A Dipl.
Edwards: Alan Hugh, B.Arch.(L'pool), Ormskirk.
Evans: Roger Frederick, Dip.Arch.(Birm.), Wolverhampton.
Everton: Timothy William, Ivybridge.
Finch: William Quentin, Shoreham-by-Sea.
Firth: Graham Clifford, Southend-on-Sea.
Garnett: Dennis John Richard, Barrow-in-Furness.
George: Ian Errol, B.Arch.(Auck., NZ), Christchurch, New Zealand.
Halter: Roman, A A Dipl.
Harrison: Roger Lionel Ernest, Dipl.Arch. (Oxford), Coventry.
Higgs: Daniel George, Dipl.Arch.(Oxford), Reading.
Hinge: (Mrs) Diana, Dipl.Arch.(Northern Polytechnic), Esher.
Holden: Ian David Andrews, Dipl.Arch. (U C L), Luton.
Holt: John Norman, Dip.Arch.(Manchester), Bury.
Hugh-Jones: Victor, A A Dipl.
Hummerston: John George, Dipl.Arch. (Northern Polytechnic).
James: Alan Digby George, Dip.Arch.(Wales), Cardiff.
James: (Miss) Diane Mansel, Dip.Arch. (Wales), Llanelly.
Kaufmann: Gerd Hugo, A A Dipl.
Kennedy: Henry Charles, Dip.Arch.(Manchester), Altrincham.
Kentridge: Leon Ross, B.Arch.(Rand), Montreal, Canada.
Khan: Saidal, Kohat City, West Pakistan.
Kidd: Roger Neville Dalway, B A(Arch.) (Manchester), Basildon.
Langley: John Vernon, Dipl.Arch.(Oxford), Pointe Claire, PQ, Canada.
Lau: (Miss) Yuk-Kuen, Dipl.Arch.(Northern Polytechnic).
Lee: Gee Koon, Dip.Arch.(Sheffield).
Levin: Gerald, B.Arch.(C T).
MacGregor: Ian Philip, Dip.Arch.(Hammersmith).
McKee: Samuel Ian Dickson, D A(Edin.), Belfast.
Maddison: William, D A(Glas.), Belfast.
Manton: Ramon Sydney, Dip.Arch.(Hammersmith).
Masson: David Oliver, Dip.Arch.(Abdn), Aberdeen.
Mawson: Philip Overend, Skipton.
Miller: Raymond Kenneth, Crawley.
Mills: Peter John, Dipl.Arch.(Northern Polytechnic).
Morris: John Anthony, Dip.Arch.(The Polytechnic), Cheltenham.
Nairn: Douglas, D A(Dundee), Belfast
Olliver: (Miss) Anne Josephine, B.Arch. (N U I Dublin), Lushoto, Tanganyika.
Parker: Norman, Cote St Luc, Montreal, PQ, Canada.
Percey: Edmund Charles, Chertsey.
Pimm: Keith Anthony Lindon, A A Dipl., Cumbernauld.
Postill: John Ronald, Dipl.Arch.(Oxford), Vancouver, Canada.
Rademan: Theodore William, Lusaka, Northern Rhodesia.
Raffray: Joseph Raoul, Dipl.Arch.(Oxford), West Montreal, PQ, Canada.
Rainbird: Geoffrey Leonard Meadus, Montreal, PQ, Canada.
Richards: Derek Hawes.
Rigby: Alfred, BA(Arch.), MA(Manchester), Chesham Bois.
Rigby: (Mrs) Ann Patricia, Dip.Arch.(Manchester), Chesham Bois.
Roberts: Alan Frederick.
Robertson: John Ernest, ASTC(Arch.), Eastwood, NSW, Australia.
Russ: Michael John.
Semple: Hubert William, Dipl.Arch.(Northern Polytechnic).
Sheldon: Barrie, Dip.Arch.(Birm.), Solihull.
Smith-Pearse: Robin Lawrence Wood, A A Dipl.
Spencer: George Gerrard Lewis, Dipl.Arch. (Oxford), Oxford.
Stevens: Douglas Peter, Dip.Arch.(Dunelm), Delgany, Co. Wicklow.
Stocker: Malcolm James, Dipl.Arch.(Northern Polytechnic).
Strachan: Ian, Dip.Arch.(Abdn), Peterhead.
Swan: David Gordon, Auckland, New Zealand.
Tan: Beng, B.Arch.(Queensland), Penang, Malaya.
Tham: Chan Wah, B.Arch.(Melbourne), Singapore.
Thomas: Clifford Brian, Dip.Arch.(Wales), Ammanford.
Walczak: Leonard Jan, Sidcup.
Walters: Keith John, Lusaka, Northern Rhodesia.
Watts: John Richard, Romford.
Wedderburn-Clarke: Christopher John, B.Arch. (C T), Ilkley.
Whincop: William Hugh, Napier, New Zealand.
Whittam: Jeffrey, BA(Sheffield), Castleford.
Winkley: Austin Snape, A A Dipl., Blackburn.
Wixey: Leslie William, Gloucester.
Woodcock: Peter William, MCD, B.Arch. (L'pool), Bury.
Yuen: Peng Cheng, Dip.Arch.(Melbourne), Jesselton, North Borneo.

ELECTION: 13 DECEMBER 1960

An election of candidates for membership will take place on 13 December 1960. The names and addresses of the candidates found by the Council to be eligible and qualified in accordance with the Charter and Bye-laws, with the names of their proposers, are herewith published for the information of members. Notice of any objection or any other communication respecting them must be sent to the Secretary, RIBA, not later than Monday 14 November 1960.

The names following the applicant's address are those of his proposers.

AS FELLOWS (5)

Alexander: Leslie William MacBryde, B.Arch.(L'pool), ARICS, Midland Bank Building, 60 Castle Street, Liverpool 2; 47 Menlove Avenue, Liverpool 18. T. M. Alexander, Dr Ronald Bradbury, F. Charles Saxon.

Challen: William Geoffrey, Dipl.Arch. (U C L), 7 Cromwell Road, SW7; 44 Onslow Gardens, SW7. John Ware, D. T. Wallis, J. W. Macgregor.

Floyd: Michael Pulsford, DEC, Dipl.Arch. (U C L), Dip.TP(Lond.), 7 Cromwell Road, SW7; 15 Redington Road, NW3. John Ware, D. T. Wallis, J. W. Macgregor.

Haward: Birkin, 32 Foundation Street, Ipswich, Suffolk; 44 Tuddenham Road, Ipswich. Martin J. Slater, Arthur Ling, Whitfield Lewis.

Master: Peter Henry, 25 Hillside Road, Cheam, Surrey; Municipal Offices, Sutton, Surrey. W. R. Fowler, A. Ball, Z. Jacobson.

AS ASSOCIATES (21)

Alden: Edward Arthur, 1436 London Road, Leigh-on-Sea, Essex. Arthur Korn, J. M. Grice, Percy G. Hayward.

Collin: Norman, D A(Edin.), 36 Granton Place, Edinburgh 5. R. Forbes Hutchison, J. Holt and applying for nomination by the Council under Bye-law 3(*d*).

Collington: Frederick William Luther, 'Brenchley', Gartree Road, Oadby, Leics. T. A. Collins, M. W. Pike, George Arnold Cope.

Crome: Michael James, Dip.Arch.(Leics.), 'Oak Hill', West Winch Road, King's Lynn, Norfolk. Robert J. Howrie, Harold Conolly, Denis Senior.

Downs: Ian Cyril, Dipl.Arch.(Hull), 107 Hull Road, Withernsea, East Yorks. J. Konrad, Prof. Alexander Potter, U. Aylmer Coates.

Goodfellow: Edward Frank, Dip.Arch. (Hammersmith), 23 Norcutt Road, Twickenham, Middx. Paul Nightingale, Edwin Rice, Dr R. Herz.

Graham: Robert Clarence, 'The Pikestone', Downpatrick, Co. Down, N. Ireland. A. F. Lucy, E. D. Taylor, Val. Smyth.

Hartland: Richard William, 121 Dacre Park, Lewisham, SE13. A. Maxwell Allen, G. H. Crickmay and applying for nomination by the Council under Bye-law 3(*d*).

Kleiber: Jan, 31 Clovelly Road, W5. Paul Nightingale, Sir Thomas Bennett, Philip H. P. Bennett.

Linden: Arnold Victor, Dip.Arch.(The Polytechnic), Apt. 9, 22 Westbourne Street, W2. Peter Goodridge, John S. Walkden, Denis Clarke Hall.

Lochhead: Kenneth James Ludovic, D A (Edin.), 44 Eastfield, Edinburgh 15. J. Holt, Ian G. Lindsay, A. Esme Gordon.

Mitchell: Stanley Anderson, Dip.Arch. (Abdn), 'Bon Accord', Academy Street, Elgin, Moray. E. F. Davies, John Maclennan, W. Ashley Bartlam.

Nash: Philip John, 108A Chalkhill Road, Wembley Park, Middx. C. G. Bath, H. Bramhill, Sidney F. Burley.

Paulick: (Miss) Joen Kerr, D A(Edin.), 2 Dean Park Crescent, Edinburgh 4. John S. Craig, A. Esme Gordon, W. G. Dey.

Rolland: Lawrence Anderson Lyon, D A (Dundee), The Albion House, Shorehead, Leven, Fife. Chessor Matthew, T. H. Thoms, W. S. Gauldie.

Simpson: Neil Victor Ridgley, Dip.Arch. (Abdn), 24 Newbattle Terrace, Edinburgh 10. E. F. Davies and applying for nomination by the Council under Bye-law 3(*d*).

Smith: Ronald Stewart, B.Arch.(Melbourne), c/o Messrs George, Trew and Dunn, 50 Eastbourne Terrace, Paddington, W2. Miss Ellison Harvie, R. G. Parker, Mrs Hilary Lewis.

Smith: William Fergus, DA(Edin.), 175 Colinton Mains Road, Edinburgh 13. A. Esme Gordon, W. G. Dey, W. I. Thomson.

Teng: (Miss) Khoon Lan, Esseborne Manor, Hurstbourne Tarrant, nr Andover, Hants. E. Maxwell Fry, Sidney F. Burley, C. G. Bath.

Tyler: Adrian Walter, Dipl.Arch.(Northern Polytechnic), 59 Clifford Avenue, East Sheen, SW14. Applying for nomination by the Council under Bye-law 3(*d*).

Willox: Eric, Dip.Arch.(Abdn), 52 Broomhill Road, Aberdeen. E. F. Davies, John Maclennan, D. J. A. Ross.

ELECTION: 7 FEBRUARY 1961

An election of candidates for membership will take place on 7 February 1961. The names and addresses of the overseas candidates found by the Council to be eligible and qualified in accordance with the Charter and Bye-laws, with the names of their proposers, are herewith published for the information of members. Notice of any objection or any other communication respecting them must be sent to the Secretary, RIBA, not later than Friday 27 January 1961.

The names following the applicant's address are those of his proposers.

AS FELLOWS (3)

Forster: Karl Murray, Dip.Arch.(Melbourne), 29 Canberra Grove, Brighton, Victoria, Australia. Harry Winbush, W. P. R. Godfrey, A. J. Ralton.

Hobbis: Charles Iredale, School of Architecture, Town Planning and Building, Kumasi College of Technology, Kumasi, Ghana, West Africa. Sir Basil Spence, Paul Mauger, Donovan Purcell.

Samarasekera: Agampodi Justin Victor de Zoysa, Chief Architect, Public Works Dept, Colombo, Ceylon; 129/2 Model Farm Road, Colombo. T. N. Wynne Jones, O. Weerasinghe, N. Gunaratna.

AS ASSOCIATES (11)

Chan: Leong Hee, B.Arch.(Melbourne), c/o Messrs E. E. Keen and Partner, Lee Yan Lian Building, 103 Mountbatten Road, Kuala Lumpur, Malaya. Prof. Brian B. Lewis, R. G. Parker, Mrs Hilary Lewis.

Charney: Leon Joseph, B.Arch.(Rand), PO Box 5460, Johannesburg, S. Africa. Applying for nomination by the Council under Bye-law 3(*d*).

Cochrane: Peter Dalgarno, Dip.Arch.(Manchester), c/o Keith L. Graham and Associates, 53 Spring Gardens Road, Halifax, Nova Scotia, Canada. Applying for nomination by the Council under Bye-law 3(*d*).

Gerhardt: Rainer Alfred Heinrich, Dip.Arch.(Pretoria), 196 Blackwood Street, Arcadia, Pretoria, South Africa. William A. Macdonald, C. S. Lodge, R. C. Abbott.

Goldberg: Harry, B.Arch.(Rand), 85 Ascot Road, Judith's Paarl, Johannesburg, Transvaal, South Africa. Applying for nomination by the Council under Bye-law 3(*d*).

Ho: John Lung Tat, B.Arch.(NSW), 50 Rekam Melayu, Alor Star, Kedah, Malaya. Harry Winbush, Prof. H. Ingham Ashworth, Prof. F. E. Towndrow.

Hockly: Anthony Harold, B.Arch.(CT), Richmond Chase, Richmond Road, Kenilworth, Cape, South Africa. Prof. L. W. Thornton White, K. E. F. Gardiner and applying for nomination by the Council under Bye-law 3(*d*).

Lim: Biu-Pui, B.Arch.(Sydney), 1st Floor, 76 Electric Road, Causeway Bay, Hong Kong. Prof. H. Ingham Ashworth, Prof. Denis Winston, Prof. F. E. Towndrow.

Loo: Henry Sin Seng, B.Arch.(Melbourne), 418 MacPherson Road, Singapore 13. Prof. Brian B. Lewis, R. G. Parker, Mrs Hilary Lewis.

Nevay: Paul Dominic, B.Arch.(CT), Van Kervel Huis, York Street, PO Box 60 George, Cape, South Africa. Prof. L. W. Thornton White and applying for nomination by the Council under Bye-law 3(*d*).

Pauw: Theunis Nel, B.Arch.(CT), PO Box 180, Stellenbosch, Cape Province, South Africa. Prof. L. W. Thornton White and applying for nomination by the Council under Bye-law 3(*d*).

Members' Column

This column is reserved for notices of changes of address, partnerships vacant or wanted, practices for sale or wanted, office accommodation, and personal notices other than of posts wanted as salaried assistants for which the Institute's Employment Register is maintained.

APPOINTMENTS

Mr D. W. Dickenson [*F*] has been appointed Architect to the Cumberland County Council.

Mr George R. E. Griffin [*A*] has relinquished his appointment as Senior Lecturer at Kumasi College of Technology, and has accepted the appointment as Senior Architect, Peterlee Development Corporation. Trade catalogues, etc., will be acceptable if addressed to 119 Comberford Road, Tamworth, Staffordshire.

Mr Kevin Walsh [*A*] has taken up an appointment as a Lecturer at The Technical Institute, Education Department, Box 20571, Dar es Salaam, Tanganyika.

PRACTICES AND PARTNERSHIPS

Mr P. F. Bedford [*F*] is now in practice at 113 Gloucester Place, London, W1 (Welbeck 7959).

Mr Peter L. B. Borthwick [*A*] has opened an office at 249 West George Street, Glasgow, C2, where he will be pleased to receive trade literature, samples, etc.

The firm of **Brown, Saunders and Grime** has been established in Guernsey. The partners are **Mr A. E. Brown** [*A*], **Mr John H. Saunders** [*L*] and **Mr W. H. Grime.** The practice is being conducted from Hotel de France, La Plaiderie, St Peter Port, Guernsey, CI (Central 2087), and is associated with the firm of **Saunders and Grime**, Jersey, CI, and with **W. H. Saunders and Son** of Southampton, London, Portsmouth, Coventry and Gosport.

Messrs Challen and Floyd [*AA*] of 7 Cromwell Road, London, SW7, announce that **Mr A. C. Todd,** [*A*] has been taken into partnership, and is in charge of their new office at 4 St George's Place, Brighton 1 (Brighton 22652).

Messrs Clifford Culpin and Partners (Mr Clifford Culpin, OBE [*F*] and Mr Roland Robertson [*A*]) of 39 Doughty Street, London, WC1, have opened a branch office at No. 18 Marlowes, Hemel Hempstead, Hertfordshire.

Mr Idris Davies [*F*] has taken into partnership **Mr Idris Glynn Davies** [*A*] and **Mr Zbigniew Waclaw Trzebinski** [*A*], and will continue to practise at 'Vedic House', Queenway, Nairobi, under the title of **Idris Davies and Partners.**

Mr G. S. R. Fenton [*A*] has been taken into partnership. The firm practises under the style of **Helmore, Cotterill and Fenton** at Colonial Mutual Building, 66 Cathedral Square, Christchurch, C1, New Zealand.

Mr Bernard Gold [*F*] has taken into partnership **Mr A. M. Tribich** [*A*]. The style of the firm remains unchanged as **Bernard Gold and Partners** at 'Melrose House', 4–6 Savile Row, London, W1 (Regent 7551).

Mr Arthur A. J. Marshman [*A*] has taken as partner **Mr John C. C. Warren** [*A*]. The style of the firm has been changed to **Marshman and Warren** at 37 High Street, Bedford (Bedford 68862–3), and at 14 Ecton Lane, Overstone, Northants (Moulton 3452).

Mr Edward Mold [*A*] has terminated his partnership in the practice of **Scott, Brownrigg and Turner** [*F/AA*] of 32 London Road, Guildford, Surrey, and has commenced practice under his own name at Weygate House, Portsmouth Road, Guildford, where he will be pleased to receive trade catalogues.

Mr Dominic M. O'Connor [*A*] formerly of 50 South Mall, Cork, has given up active practice and does not wish to receive any further catalogues or trade literature.

Mr K. L. Patel [*A*] is now in practice at PO Box 2694, Nairobi, Kenya, where he would be pleased to receive trade catalogues.

Mr David Steven [*L*] of **Messrs Montague Evans and Son,** announces that the firm have taken into partnership **Mr John Lelyveld,** ARICS and **Mr Robert H. Stanley,** ARICS, both of whom have been associated with the firm for some years as senior technical assistants. The firm have moved to new offices at Awdry House, 11 Kingsway, London, WC2 (Temple Bar 6361). The Head Office and the Architectural Department (hitherto at 21 Brunswick Square), and the Valuation and Town Planning Department (hitherto at 12 Doughty Street) are operating from this address; the Rating Department will move to the new address very shortly, but remains temporarily at 44 Bloomsbury Square, WC1 (Chancery 5427). The branch office at 7A London Road, Redhill, Surrey (Redhill 4029) will continue at its present address.

Mr Donald A. Tyndall [*F*] has taken into partnership **Mr Brian Hogan** [*A*], who has recently resigned his appointment as Chief Architect, PWD, Kuwait. They will practise under the style of **Messrs Tyndall, Hogan and Associates** at 43 Fitzwilliam Place, Dublin (Dublin 66821).

CHANGES OF ADDRESS

Messrs Bartlett and Gray (Mr Peter Bartlett [*F*] and Mr Colin Gray [*F*]) have moved their offices to 16 Bridgford Road, West Bridgford, Nottingham (Nottingham 88711–2). They have taken into associate partnership Mr **Harry Hall** [*A*], but the firm will continue to be known as **Bartlett and Gray.**

Mr Clive R. Brooks [*A*] has changed his address to 14 Bolton Gardens, London, SW5 (Freemantle 2920).

The address of **Mr Michael Brown** [*A*] as from 15 November 1960 will be 44 Fieldend, Waldegrave Park, Twickenham, Middlesex.

The Hon. Roger Cunliffe [*A*] is going abroad, and therefore asks that his name be taken off all mailing lists.

Mr Ian A. Davidson [*A*] has changed his address to 4 Fettes Row, Edinburgh 3, where he would be pleased to receive trade catalogues.

Messrs S. J. Fill, Reg.Arch., and **Deric Fuller,** [*A*] (Foster and Barber), have moved, owing to expiry of lease, to new offices at 31 Queen Street, Ramsgate.

Mr P. J. Kirkham [*A*] has changed his address to 17 Martineau Lane, Hastings.

Mr F. A. Ruhemann [*F*] has moved his office to 29 Compayne Gardens, London, NW6, where he will be pleased to receive trade catalogues.

Mr P. H. M. Vallis [*A*] has changed his address to 1 Sanderstead Close, Atkins Road, London, SW12 (Tulse Hill 6284).

Mr and Mrs Edward Williamson [*AA*] have changed their address to 3 Tudor Road, New Barnet, Hertfordshire (Barnet 4115).

Mr R. S. Wilshere [*F*] has changed his address to 18 Wood Lane, Highgate, London, N6 (Mountview 1777).

Mr John B. Wimbs [*A*] has changed his address to 60 Munson Crescent, Scarborough, Ontario, Canada.

PRACTICES AND PARTNERSHIPS WANTED AND AVAILABLE

Associate in London, WC2 area, offers partnership to architect with first class ability subject to probationary period as an assistant. Box 179, c/o Secretary, RIBA.

Associate with spare office space and growing practice in central London would like to meet any others starting on their own whose time is not fully employed. Object, co-operation and partnership. Box 180, c/o Secretary, RIBA.

Member [*F*] with practice in East Anglia is willing to offer partnership to a member who, after a trial period as senior assistant, could prove himself efficient and suitable. Box 181, c/o Secretary, RIBA.

Associate (31) with local business contacts and varied experience in private practice and local authorities seeks partnership in small expanding practice in West Midlands. Capital available. Box 183, c/o Secretary, RIBA.

Associate with several years varied experience seeks partnership. Small office in medium sized town preferred. Anywhere in England. Car owner. Alternatively would consider buying practice. Box 186, c/o Secretary, RIBA.

Members with busy and expanding practice in Northampton are willing to offer partnership to a member who, after a trial period as senior assistant, can prove himself efficient and suitable. Box 187, c/o Secretary, RIBA.

Associate, Dip.TP(Lond.), early forties, wishes to enter into partnership or associate partnership with contemporary firm of high standing, in London. Able to introduce important work to suitable firm. Capital available. Wide experience of all branches of private practice as principal. Strictly confidential. Box 188, c/o Secretary, RIBA.

Member, many years in private practice, contemplating partial retirement, seeks keen, experienced assistant with a view to early partnership in small busy practice in Midland city. Age not less than 30 years, public school education and good all-round experience, including schools, would be helpful. Box 189, c/o Secretary, RIBA.

Surrey. Well-established practice for sale now or during next few years. Owner prepared to remain as consultant. Offices, staff and prospects all good. Box 191, c/o Secretary, RIBA.

Opportunity occurs to take in new partner in old-established and very busy practice near London. Applications should be from architects between 30 and 40 years of age who have first-class design qualifications and should give the fullest particulars of their training and experience. Communications will be treated in the strictest confidence. Box 192, c/o Secretary, RIBA.

ACCOMMODATION

To let in Mayfair, London: drawing office, 230 sq. ft. and smaller office, 130 sq. ft., with possibility of future expansion. Box 190, c/o Secretary, RIBA.

MISCELLANEOUS

Wanted. A copy of the Ministry of Town and Country Planning advisory handbook on 'The Redevelopment of Central Areas', published by HMSO, 1947. Box 182, c/o Secretary, RIBA.

For sale. Arclight printing machine. Inquiry and inspection invited London, SW1. Box 185, c/o Secretary, RIBA.

The Royal Institute of British Architects, as a body, is not responsible for the statements made or opinions expressed in the JOURNAL.

ABS

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The Manager,
ABS Insurance Agency Ltd,
66 Portland Place,
London, W1

(Telephone: Langham 5533)

Correspondence

The Editor,

RIBA JOURNAL

A4

Dear Sir, – An A4 BRS *Digest* into an A4 RIBA JOURNAL won't go. Tattered *Digest* edges are evidence of victory of standardisation for standardisation's sake over common sense. Although the idea of the A series is good, the wide gap between A4 and A5 is going to cause many difficulties. Like the 4 ins. module, the Ostwald Colour System and the Modulor, the A series is based on mathematical tidiness. We badly need the equivalent of the Munsell Colour Atlas in other fields – in other words order based on facts.

Yours faithfully,

D. L. MEDD [*A*]

The A4 size Digest was intended for insertion in the envelope, but not actually inside the JOURNAL. To avoid the risk of members throwing the envelope away with the *Digest* still inside and undiscovered, it has been put inside the JOURNAL and consequently has its projecting edges damaged.

This is one of the problems, and there are others, that the JOURNAL Committee will discuss at their next meeting.—Ed.

Competition by Tender

Dear Sir, – In common with many other architects I have experienced on behalf of private owners the effects of development proposals of their freehold property which has come within the perimeter of land and property offered by the local authority for tender by developers. In most cases such individual proposals have been frustrated at every turn by the planning authority on the grounds that they are premature and not in conformity with the overall development proposals in the area.

The area, more often than not, is not shown in the draft Development Plan prepared in pursuance of the Town and Country Planning Act 1947 as an area for comprehensive redevelopment, and the local authority has no plan in being for the redevelopment. The only 'plan' is the one to offer to tender in competition a selected area likely to attract the packaged development speculators in competition one against the other and to apply if all else fails compulsory purchase of private freeholds.

The first reaction by the freeholders of the land affected is naturally enough to object to the first principle of this 'plan'. The grounds of their objection are primarily that without their knowledge or any consultation they are to be deprived of their rights as freeholders and literally sold out to some purely financial interest of which they have no part or knowledge. Having been put out of business they can only get back again at a price maybe beyond their resources and certainly beyond their control.

Local authorities who adopt this dictatorial method of redevelopment only succeed in enticing a large number of development speculators to spend a very great deal of money in open competition for a prize that can easily turn out to be worthless in the end.

Time and time again one sees the selection of a specific tender scheme by a local authority on the grounds that it offers the best of both worlds, i.e. financial and architectural, followed by a wrangle between the selected developers and the vested interests they represent.

Winning the 'competition' is one thing, but implementing it quite another.

At this point the district valuer takes the centre of the stage and the local authority is in due course faced with the decision to apply or not to apply for compulsory purchase powers. Apart from the financial considerations there is then the not inconsiderable difficulty of proving before the Minister the need for an order to be made.

By this time the local authority has practically fallen out with everybody and the council chamber rings with debate concerning the rights and wrongs of having comprehensive redevelopment of the particular area at all!

The affected freeholders have by now banded together the better to put up an opposition case and the citizens of the town are taking sides quite apart from architectural considerations which are seldom referred to.

Now follows a flood of alternative suggestions, proposals and schemes all of which show that there are many possible solutions of the problem, which it is alleged was the reason in the first place for the local authority inviting tender by competition.

Having travelled this weary circle everybody is more or less back to where they started – with no plan or sense of direction left at all.

The local authority has now only one way of escape left and that is to go back on the negotiations said to have been brought to the point of no return and to start again.

It is for these reasons that one must hope that the constructive move by the Institute to persuade local authorities not to put the cart before the horse will bear fruit.

Every town is in need of a constructive development plan to a greater or smaller extent, and it is essential that the ratepayers be in favour of and enthusiastic about it before it proceeds to negotiation on the financial side.

It should not be beyond the skill of financiers to evolve a scheme whereby the sitting freeholders can rebuild and remain freeholders of equivalent land if not the same land and become integrated into the redevelopment project.

Architects representing individual owners should not find it impossible to fit in their clients' specific needs to an overall master plan if such plan was under the control of one selected architect responsible for the overall architectural design.

We all know the argument that it is easier and more clear cut to evolve a total scheme for prospective tenants as opposed to sitting owners, but it does not follow

that the best results will come of these packaged development schemes because of this.

In a prosperous town with long established and well thought of private traders it is not necessarily a good thing to push them out of business to let in the big multiples and all that this implies. This seems to me a matter entirely for the citizens to decide and in equity for the traders to have every opportunity and facility to be constructive for the common good – in many cases it is the private enterprise traders who have contributed very largely to a town's prosperity, and they take a leading part in the general welfare and running of the town.

I think that all those architects in private practice who have the interests of their many friends and clients at heart, and who are menaced by this tender method of dealing with redevelopment of central areas, should welcome and support this move by the Institute to try and get some order into the methods to be adopted in the implementing of town plans at the planning stage, which, of necessity, must be the first stage.

Undoubtedly it will be the task of the architects and planners to persuade those most affected that their several proposals are for the benefit of the whole community and not primarily to line the pockets of otherwise disinterested financial groups. A difficult task but surely not an impossible one?

Yours faithfully,

M. RAINSFORD FLETCHER [*L*]

The One-Man Practice

Dear Sir, – As our world gets more and more complex and as we, as individuals, lose more and more of our identities as cogs in machines of one sort and another, frustrated by administration, increasing overheads and the inefficiencies of large machines in general, it was interesting to read in *The Guardian* last week of a school in London designed, drawn to the last working detail and administered by one man, and possibly, I imagine, all in the pleasant stimulating surroundings of his own home. I am sure many architects like myself must have felt a pang of envy for a man who had had this opportunity. Is it not, therefore, perhaps worth consideration, before we all get swept up into the large American-style office, private and public, whether this might not be a better basis for architectural practice, or at least an alternative, more economic for the client, and more rewarding for the architect?

The competition system does, of course, offer this opportunity, but while competitions are often won by men of undoubted talent, many of equal talent do not win and do not get the opportunity. I think it is true that the architect in question is a case in point. Few clients we know are prepared to go direct to an architect without some organisation, but are they correct in this? It would be interesting to know the feelings of the Local Authority in this particular instance and how the job compared with others in the hands of more conventional practices.

Would it not be possible for the RIBA to compile a list of architects in various parts of the country wishing to work in this way, vetted as capable of carrying out commissions on their own up to say the £200,000 mark, for consideration by prospective clients? Perhaps with their minimum overheads a revised fee basis might be devised that would make the idea attractive to local authorities, who, in spite of shortage of staff, seem to prefer to shelve work, rather than put it out to present private practice with the necessary considerably increased professional fees. A different arrangement of paying fees may be necessary, as these single units would be unable to carry work as does the large office. These ideas may be controversial, but we should not necessarily be hidebound by tradition.

This is only the bones of an idea which would need considerable thought to make into a workable system; for instance it may be necessary to form some centralised body or group to co-ordinate research and information, and also to ensure continuity of work, for these widely scattered single units; but first of all it would be interesting to know whether the idea is desirable or feasible.

[The name of the writer is omitted for reasons considered valid by the Editor.]

Design of Gardens

Dear Sir, – Thank you for your comments regarding garden design in the September issue. I shall be very grateful, however, if you will allow me to clarify the point which I tried to make in my letter. We are on the whole a nation of keen amateur gardeners, and most of us have some first-hand gardening experience. What I am concerned with is not our knowledge as amateurs, but the giving of professional advice, which requires of the giver a knowledge of *all* the factors likely to be involved in the design of a garden or open space around buildings.

An architect designing a house would be expected to know how to detail the eaves to prevent water penetration, and likewise a person giving professional advice on a garden would be expected to know for instance not to plant heaths or heathers in a shady place with a damp microclimate. One simply cannot omit planting design from modern garden layout, and the present tendency in most open spaces is to include plants in some form or another. And it is in the planting that many schemes have failed, due to a lack of knowledge by the designer of the factors to be considered – the sort of microclimate to be catered for, the ecological requirements, the biological factors, the functional aspects such as wear and tear, aesthetic requirements such as colour, form, texture of leaf, and so on.

Without wishing to seem too 'union' minded, i.e. a certain job for a certain man with no exceptions, I feel that architects must have the right knowledge if they are going to claim to be garden and open space designers. I am sure that many architects could and indeed have designed superb gardens, due to their personal interest in plants. The fact is, however, that only 0·5 per cent of RIBA members are also members of the ILA, which isn't a very large proportion.

Yours faithfully,

RAY MILLER, *Student* ILA [*A*]

Dear Sir, – The contribution of architects since Sir Edwin Lutyens's day to the design of space round buildings is certainly not in dispute. The contribution by the average architect in Britain has been insignificant.

The relationship of building to existing land form is seldom indicated on design drawings, by contours for example, as it usually is in Scandinavian work. The site works drawing is not often detailed at an early stage – ask a quantity surveyor. The sum allowed is often inadequate and one of the first to be cut when the architect gets his estimates wrong. An assistant is left with the job of doing the detailing after the surroundings have happened and the levels of damp proof courses, gullies, drains and covers, and the access roads have been more or less independently fixed.

Few architects, by training or experience, appear to have a well-developed sense of outdoor scale and it would be unreasonable to expect many to have the technical skill necessary to select or approve appropriate plant material with which even the minimum garden must be furnished. The howlers of plantsmanship seen on some drawings are comical.

There are, of course, hopeful exceptions. The New Towns and some schools' authorities have done excellent work and it is true that some architects train and become members of the ILA. Others obtain the necessary guidance and seem pleased with the results.

Yours faithfully,

A. E. WEDDLE [*A*]

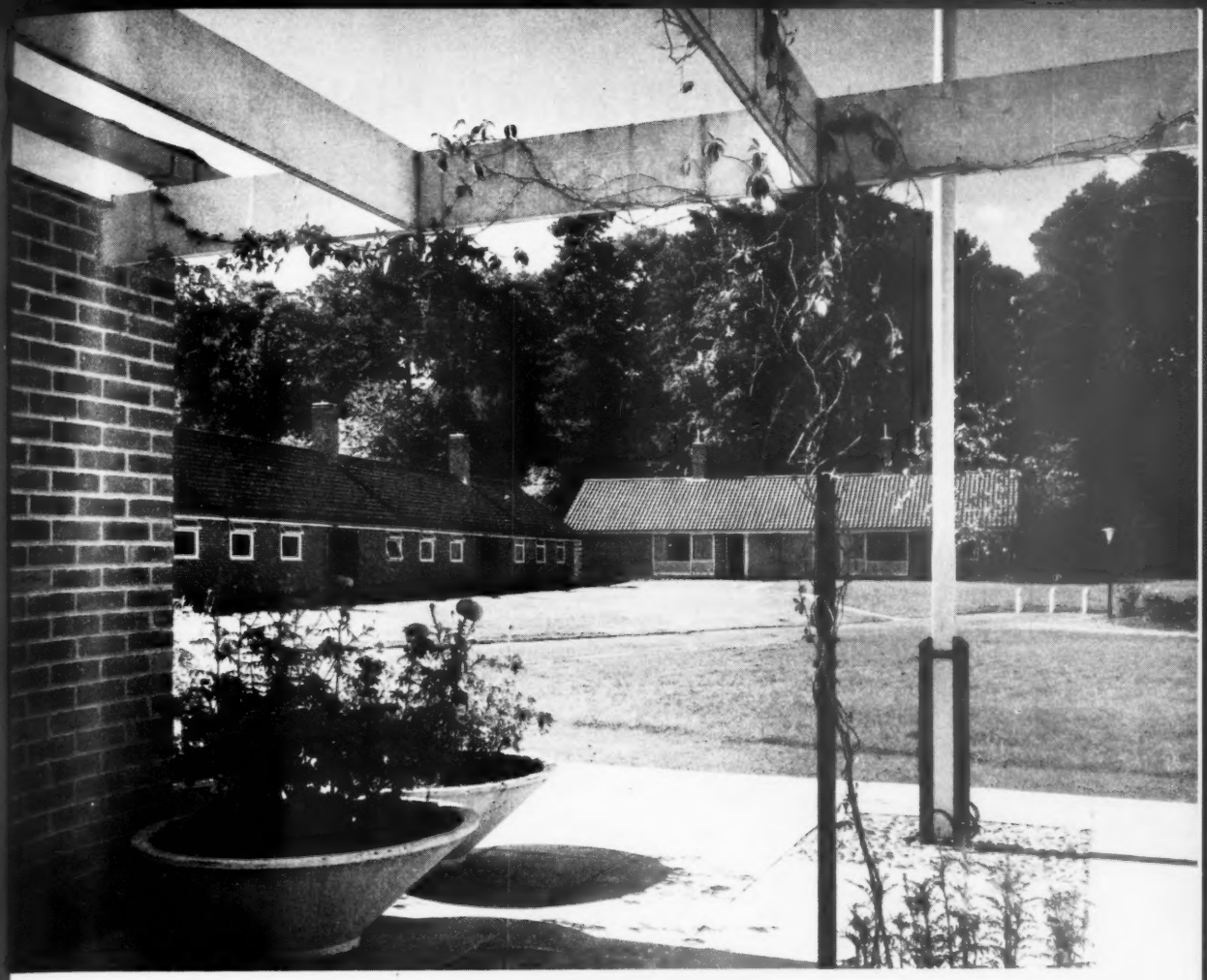
Architectural Education – Correction

We regret that in Mr E. B. Redfern's letter in the October JOURNAL five lines were accidentally omitted. The relevant paragraphs should be as follows:

Conclusions and Suggestions: Those who would like to see the two 'A' level entry and those who would be satisfied with five 'O' levels or less are about equal. Since it is generally assumed at Grammar Schools that students who achieve five 'O's have the *intelligence* to do two 'A's, if they stayed on, why not let the Universities and schools apply the two 'A' standard (if they wish), but retain the five 'O's for entrants who have to leave school at 16 or 17 (subject to a statement by two members [after one year's pupilage] that they believe the entrant has the necessary outlook and ability). *All* school students also to be weeded out after first year and to require a similar certificate. In both cases weeding out to be firm and the final decision to admit a probationer to lie with a Selection Board – (who would gradually be able to compile a list of firms or schools who made good or bad recommendations).

This compromise should clearly receive majority support as the entry standard would be raised without slamming the door on the bright late starter, and without squeezing out a valuable supply of keen assistants. On the other hand, it would really be a *kindness* to weed out entrants who do not show promise after one year.

RIBA



ABS

The second phase of the ABS Old People's Homes at East Horsley, Surrey, is now completed. The view above is from the Meeting Room terrace. Architect: Mr Clifford Culpin, OBE [*F*]; Associate in charge: Mr Anthony Sargeant [*A*]; Quantity Surveyors: Messrs Donald Harwin and Partners; Contractors: Carlton Contractors Limited.

Every member in the UK should by now have received the letter of appeal for the ABS. The Hon. Treasurer, Mr Graham Dawbarn [*F*], is seen in the act of signing one of the 15,000 letters which he put his name to in the hope that there might be a response to one in ten. Up to now this hope has not been realised, but replies are still coming in.

Façadism in Italian Architecture

by Gilbert Herbert, M ARCH., DIP. TP (Rand) M I A [*A*]

This paper results from studies undertaken by Mr Herbert in Italy in 1957 as 'Sir Herbert Baker Scholar', and forms part of the supplement to his report 'The Real and the Ideal in Italian Architecture'.
It is published by courtesy of the Trustees of the Sir Herbert Baker Scholarship.
The author is at present Lecturer in Architecture, University of the Witwatersrand.

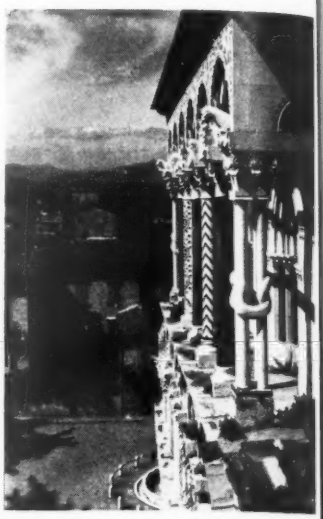
Part I: Façadism

1

1. Duomo, Pisa; arcaded front. Drawing by G. Herbert, after Joseph, *Geschichte der Architektur Italiens* (12th and 13th centuries)

2. Lucca; arcading on façade of cathedral.—*Kersting*

3. Scuola di San Rocco, Venice; free-standing columns. Drawing by G. Herbert, after Moore, *Character of Renaissance Architecture* (1515–49)



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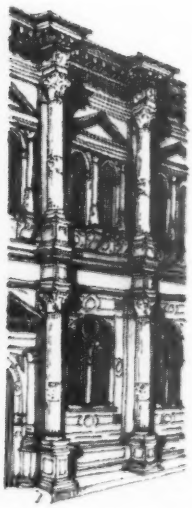

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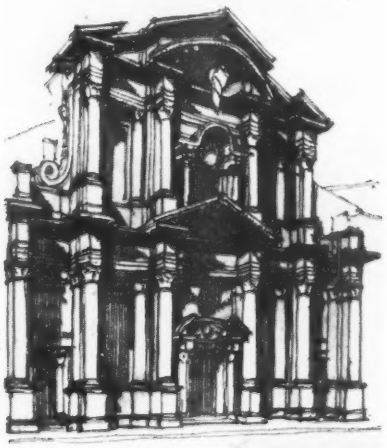

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4. S. Maria in Campitelli, Rome, C. Rainaldi; free-standing columns. Drawing by G. Herbert, after Joseph, *Geschichte der Architektur Italiens* (1657)

5. Offices and flats, Milan, Figini and Pollini; free-standing concrete framework. Carpanelli, *Come si Construisce Oggi nel Mondo*, p. 76 (20th century)

6. Flats, Saluzzo, Cesare Acrome; 'out-rigging' of balconies, fins and pipes. Drawing by G. Herbert (20th century)

COLUMNAR SCREEN FAÇADES

In a study of ancient Roman architecture we may see how, out of the use of structural forms for decorative purposes, eventually there developed a second façade, consisting of structural elements sometimes arbitrarily disposed, generally free-standing as a screen to the true façade behind. We note as typical examples of this development the 'scaenae frons' and the treatment of the decoration of thermae and triumphal arches, the internal ranges of columns in the temples, and façades of such buildings as the library at Ephesos.

During the Middle Ages we have a parallel development of the arcaded gallery façade from the blank arcades and corbel galleries. Rivoira[1] traces the development in the following steps. Arched recessed niches, divided into groups by lesenas, as in the 9th-century apse of S. Ambrogio, is the first step. Next comes the application of the motif to circular buildings, such as the baptistery at Agliate, also in the 9th century. An important step in the chain is the external open galleries in the chapel of S. Aquilino attached to S. Lorenzo Maggiore at Milan, in the 11th century. 'In their ennobled and elaborated form the galleries were employed with a new intention by the architect Lanfrancus, in the form of wholly or partially communicating galleries encircling the Cathedral

of Modena (1099–1106).'[2] Applied to church fronts, and stepped to follow the line of the gable, we find these arcaded galleries in S. Michele Maggiore, Pavia. In the 12th century its use spread throughout northern and central Italy – Lucca, Bergamo, Como, Parma, Piacenza, Rome and Venice. Its use at Lucca was followed by others in Tuscany, notably at Pisa.[3]

The fully developed arcaded front forms a columnar screen in front of the real façade of the building, a delicate, almost transparent, decorative grille.

The arcaded gallery is not completely discarded in the brief phase of Italian Gothic. The façades to such buildings as the Cathedrals of Orvieto and Siena are in themselves screen façades proper, as we shall discuss in a later section. Part of their decorative system is the use of the arcaded gallery, which emphasises the hollowness behind the masonry, and defines the plane of the façade as being somewhat in front of the main body of the church. Thus, in a most subtle way, the screen nature of the façade is reiterated in its decorative details.

The columnar screen façade has been shown to be a climax in an evolving process of structure-ornament relationships. It is a climax, also, of a vigorous, even exuberant, sort. It is not surprising, therefore, that during the Renaissance the columnar screen does not appear as an important manifestation in the early stages, and is characteristic only of that most exuberant period, the Baroque. Thus it is possible to say of SS. Vincenzo ed Anastasia, that 'the real front of the church is a wall: columns, entablatures, and pediments cover it with a second ornamental façade'[4] and of S. Giovanni in Laterano that 'Galilei attached a second decorative façade to the organic structure of the first'.[5]

An interesting chain of development may be traced. In a study of Roman architecture, a certain similarity emerges between what we have called 'scaenae frons' decoration, and Pompeian decoration simulating fantastic building elements. Ricci[6] sees a decided link between Romanesque architecture and the Roman columnar screen tradition. He writes: 'Romanesque architecture adopted from Rome . . . the motif of the various colonnades surmounted by architraves, as for instance in the Baptistery of Parma and the Parish Church of Arezzo. And the whole of the Middle Ages as well as the Renaissance have admired these on the Triumphal Arch of Septimius Severus (built 203 and destroyed towards the end of the 6th century). For the rest, the Porta Appia in Rome, the Arch of Augustus in Fano, and innumerable other Roman edifices had graceful colonnades.' It is interesting that Ricci compares colonnading with the free-column decoration of the triumphal arches. That decoration in many respects resembles the columnar decoration of the Thermae and the scaenae frons: and the relationship of the latter to the arcaded Lombardic and Tuscan façades is striking. It is here not a matter of superficial resemblance but of fundamental principle; both in Roman and Romanesque work, the movement is towards creating façades in depth, by erecting in front of the plane of the wall a semi-transparent screen of structural ornament. Summerson[7] closes the circle of relationship between Rome and the Romanesque. He sees the arcaded west fronts of Lombardy as 'aedicular fantasies', and relates them directly to the fanciful decorations of Pompeii, 'completely open and incredibly thin – a mere scaffold architecture . . . (which) consists of irrational and purposeless buildings – colonnades, pergolas and paper-thin walls which enclose nothing'.

This most interesting relationship upon an aedicular theme may be extended further, into the sphere of the Renaissance and the Baroque. The framing members become much more substantial, being in fact the classical orders put to new use, but the aedicular principle is maintained. 'It is in north Italy . . .', writes Wittkower,[8] 'that one finds first the fully developed aedicular façade'. He is, of course, dealing with north Italy of the late Renaissance, and cites the work of Ricchini in the 17th century in Milan as an example; he does not refer back to Lombardic precedent. But the hypothesis is not far-fetched that the re-emergence of the aedicular façade in Lombardy is more than just coincidence, and that the visual impact of the Romanesque monuments cannot be neglected as a contributory influence. Wittkower takes the discussion further, and relates his concept of the aedicule to the Baroque period, as in his analysis of S. Maria in Campitelli where 'an aedicule extending through the two storeys is enclosed in a still larger aedicule'.[9] The concept of the aedicular façade is thus seen to cover the same range as our development of the theory of the columnar screen.

Contemporary Italian architecture is still engrossed in its own version of the aedicular fantasy; it is still constructing its own columnar screens. These may be functional or quasi-functional, as in the case of balconies, but what has been called the outrigging of modern Italian buildings, the complex balcony fronts, the projecting columns and beams, the

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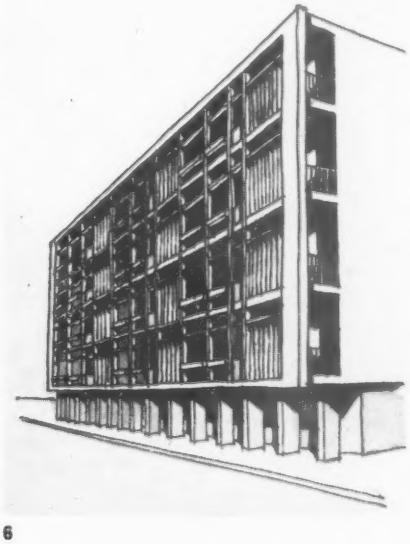

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trellises and pergolas, the fins, pipes, flower boxes, glass panels, slats and hoods, serve the same purpose as the historical columnar screen, namely the erection of a second and purely decorative façade suspended in front of the real face of the building.

There is one final point to be made about the columnar screen façade. In so far as it is not related to the structural forms of the building proper, the columnar screen façade becomes an essay in abstract aesthetics. It is an independent problem in design to be solved on its own terms. Moreover, as it frankly states its free-standing nature, it emphasises its separation and independence, and proclaims itself honestly to be no more and no less than a frontispiece. It reveals the Italian mastery in handling abstract problems of form; and simultaneously underlines the Italian characteristic of externalisation, which I have elsewhere called their façade-complex.

FAÇADISM AND THE SCREEN FAÇADE

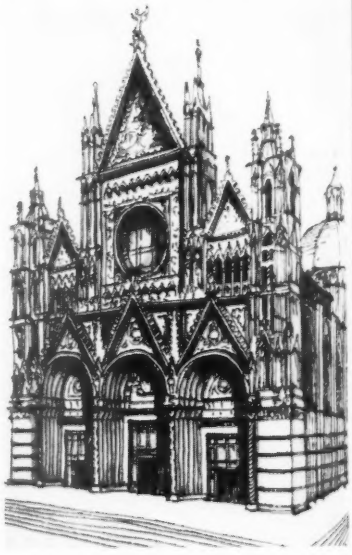
Façadism denotes the conception of a main elevation to a building, that is, a frontispiece, where there is 'a concentration of emphasis at the expense of the flanks and rear . . .', as Cordingley[1] has put it. The screen façade implies such a frontispiece divorced in some way from the building it fronts, sometimes because it constitutes a free plane in front of the real façade – as in the columnar screen façades which we analysed in the last section – and more generally because it fails to coincide in dimension with the building behind it. It may be smaller, as in the case of S. Andrea at Mantua, or Il Redentore at Venice; but more commonly it is larger, and frequently of different silhouette, so that it masks – or screens – the building of which it is the façade.

To an architect schooled in the belief that the plan is the generator, and reared on the philosophy of honesty of expression, façadism and the screen façade are alien concepts. Yet throughout the entire history of architecture of the Italian peninsula they are regarded as a normal and legitimate expression. We must inquire how this came to be so.

The underlying tenets of façadism are that form is independent of content, and that formal requirements are self-determinant, in terms of absolute standards of beauty. This is an outlook completely in accordance with the formalist attitude to design. The artist, intuitively, digests the nature of the problem, and preconceives its formal solution; this preconception of form becomes the overriding discipline of artistic creation. The situation may arise, where this formalist procedure is adopted, that the formal façade solution is incompatible, even irreconcilable, with the building itself. The logical process of design is compromise, but where the bias towards formalism is overwhelming, such compromise is prohibited. The only other solution is complete separation of the façade as an independent design problem, and this separation is the Italian way.

This concept of the façade as an independent design problem is facilitated by the historical development of structurally-derived ornament, which tends to acquire a meaning and a

7 P. Riccardi, Florence, Michelozzo; change of detailing on rear elevation. Photograph by G. Herbert (1440–60)



8 Duomo, Siena; screen façade. Drawing by G. Herbert, after Joseph, *Geschichte der Architektur Italiens* (mainly 14th century)

9 P. Ducale, Venice; change of materials on lesser façade. Photograph by G. Herbert (14th century)

Notes

1. G. T. Rivoira, *Lombardic Architecture*, trans. by G. McN. Rushforth, London, Heinemann, 1910, v. 1.
2. *Ibid.*, p. 240.
3. Rivoira claimed that the first use of the motif north of the Alps was in the cathedrals of Speyer (1137) and Bonn (1130–69). Pevsner, however, says: 'The connections between Lombardy and the Rhine are still controversial. Nobody can deny them; but priority in types and motifs can never be established beyond doubt.'
   Rivoira, *op. cit.*, p. 244.
   N. Pevsner, *An Outline of European Architecture*, London, Penguin Books, 1953, p. 57.
4. T. H. Fokker, *Roman Baroque Art*, Oxford University Press, 1938, v. 1, p. 175.
5. *Ibid.*, p. 301.
6. C. Ricci, *Romanesque Architecture in Italy*, London, William Heinemann, 1925, p. xxiv.
7. John Summerson, *Heavenly Mansions*, London, Cresset Press, 1949, pp. 6, 8.
8. R. Wittkower, 'Carlo Rainaldi and the Roman Architecture of the Full Baroque', *The Art Bulletin*, v. xix, 1937, p. 294.
9. *Ibid.*, p. 290.

10

S. Francesco della Vigna, Venice, façade by Palladio; screen façade. Photograph by G. Herbert (1572)

10

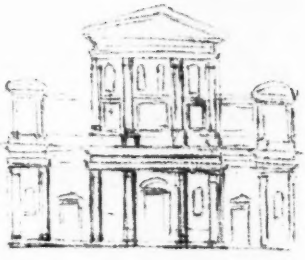
11

S. Giorgio dei Greci, Venice, the Lombardi; screen façade. Drawing by G. Herbert, after Fletcher, *A History of Architecture on the Comparative Method*

11

12

S. Lorenzo, Florence; alternative façades projected by Michelangelo. Frey, *Michelangelo Buonarroti*, pl. III, IV (16th century)



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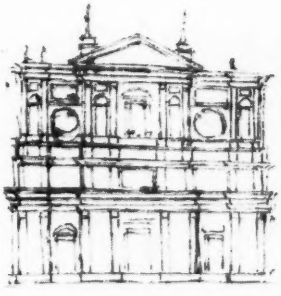
S. Carlo alle Quatro Fontane, Rome, Borromini; section showing screen façade. Perotti, *Borromini*, pl. VI (1640–67)



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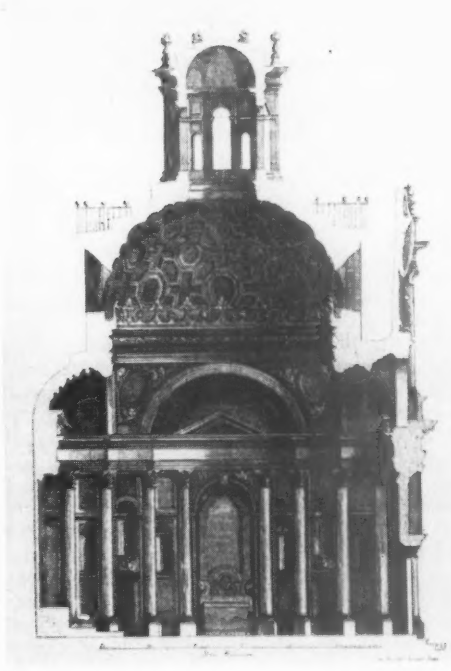

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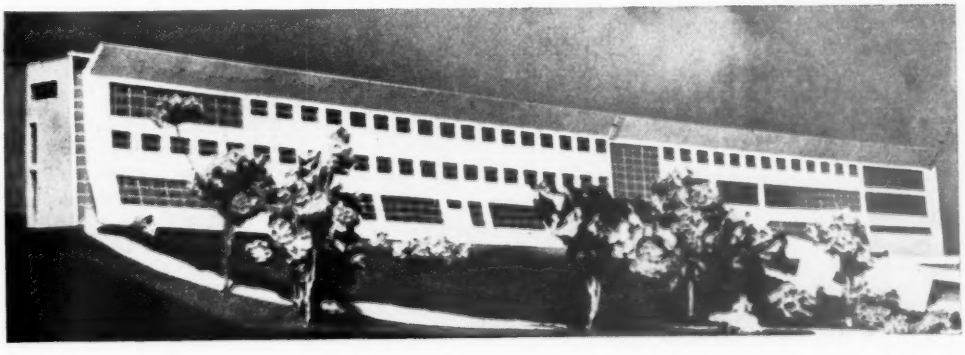
14

Faculty of Theoretic Nuclear Physics, Sao Paolo, Gio Ponti; detachment of the façade. Guarnati, *Aria d'Italia* 8: 1954, p. 138 (1953)



volition of its own. The logical outcome of a dual concept of aesthetic construction – the philosophy underlying the establishment of a grammar of structurally derived ornament as the genesis of façade forms – is the development of the façade as an exercise in abstract aesthetics.

The undue emphasis on the façade is aggravated by Italian town planning concepts, which from Roman times to the present day, sees the building either as wall to the external space, or as terminal to the vista. In either case, the building as a complete mass seen from many points of view is less important than the building as a single plane. The arithmetical nature of proportion in Roman and Renaissance times helps to accentuate the single viewpoint, and perpetuate frontalism of design.

These considerations of site-planning and proportion must be dealt with in more detail elsewhere, but are mentioned here for their implications upon façadism. Other contributory factors, to be further expanded, must be recorded here. They are the tendency towards exhibitionism which is present in so many aspects of Italian life, past and present; the element of theatricality in the Italian character; the tendency towards illusion, and the readiness to accept the shadow for the substance. The sum effects of these latter aspects is the over-emphasis on externals and appearances, and a concern with superficialities at the expense of profundities.

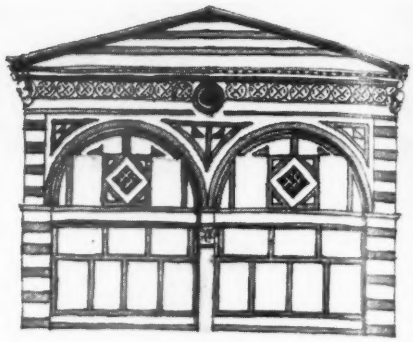
There appears, as a thread running through Italian history, a dichotomy of vision which sees the interior and exterior of buildings as two separate problems, and accepts as artistically satisfying their separate solution. The theory of unity, which reappears in each classical phase of Italian architectural development, is somehow never extended to embrace the unity of interior and exterior. Alberti gets to the fringe of the problem, when he says that the architect should work 'as one that would have his work valued, not by the apparent perspective, but by the real compartments founded upon reason'.[2] In S. Andrea, he attempts to unify interior and exterior by the repetition of the basic 'monumental arch' motif; but the monumental arch cum temple front of the façade, which is the generator of the inner decorative forms, is itself ill-adjusted in form and dimensions to the body of the church. It is as if Alberti has erected an argument of logic upon a wholly illogical basic premise.

Of all the theorists, Milizia gets closest to the heart of the matter, stating 'the exterior must have the same order as the interior, because the latter must be announced by the former: and an exterior story cannot be of a different character from that within'.[3] Elsewhere, he gives a comprehensive theory of interior-exterior unity: 'The façade is to an edifice what the physiognomy is to man: and it is most unfortunate when, in either case, the exterior is enigmatical, or contradicts the quality of the interior. Façades may be considered perfect, when in their decoration, symmetry, and eurythmia, they adequately express the internal distribution and construction, suitable to the nature of the edifice. Various façades should express the various purposes of the interiors of buildings.'[4]

A most important thesis is here developed, that the façade should express the character ('the nature of the edifice'), function ('various purposes'), planning ('internal distribution'), and structure ('construction') of the building. However, Milizia is in this, as in so many other things, a lone voice in the wilderness, out of step with current practice, and of no important influence in the immediate future. It is ironical that his thesis, today a basic tenet of the new architecture, is still honoured more in the breach than the observance in his native Italy.

Notes

1. R. A. Cordingley, 'Originality in Italian Renaissance Architecture', *The Builder*, London, December 1947, p. 706.
2. L. B. Alberti, *Ten Books on Architecture*, trans. by James Leoni, London, Tiranti, 1955, II. 1.
3. F. Milizia, *The Lives of Celebrated Architects, Ancient and Modern*, trans. by Mrs E. Cresy, London, 1826, v. 1. p. xlvii.
4. *Ibid.*, p. lxiii.



15 Baptistery, Florence; pattern of marble facings. Drawing by G. Herbert (11th century)

ABSTRACT FAÇADES

The decorative application of the orders, the columnar screen façade, and the theatrical frontispiece, are all essays in abstract design. The design of the façade becomes an art of pattern-making upon a surface, or, in the case of the 'outrigging', an abstract form of surface sculpture. This section takes the question further, and looks at two aspects which do not fall into the categories previously analysed.

The first of these two manifestations of abstract design is where an abstract pattern is superimposed upon a façade otherwise rationally disposed. Changes of surface textures and materials, lines drawn upon the wall surface, panelling – these are the devices which are arbitrarily employed to give the façade a surface richness, a liveliness, which cannot be, or has not been, distilled from the more legitimate articulation of wall, window, and structure. This type of surface patterning tends to leave the plan undisturbed. Hilberseimer sees it as a distinct trend in contemporary architecture, which 'sometimes appears to neglect the structure architecturally, and hide it behind a decorative façade'.[1] He ascribes it to individualism and romanticism, and certainly it is a trend which flourishes in periods of intense competition for originality at all costs.

Abstract patterning of the second sort has even more serious implications, in that the plan is compromised in order to achieve the abstract composition envisaged. Here the very basic architectural elements – the walls, windows, balconies – are juggled, arranged, and composed in terms of a preconceived vision: and the plan is distorted and violated to permit this façade designing full scope. If the first type of abstract design offends the rational desire for honesty of expression, the second type strikes deep at the functional validity of the architecture. It is, moreover, becoming increasingly evident as a gambit for originality in contemporary Italian work. It is interesting to note that it is as apparent in the work of a classicist like Gio Ponti (e.g. in his hotel at Forli) as it is in that of confirmed romanticists like Monaco and Luccichenti, rationalists like Lingeri, or mannerists like Moretti.

THE RULE OF PROPORTION

We have seen that a work of architecture derives its form from an interaction of the formalist and practical components of the architect's attitude. Even where the practical attitude is dominant, practical desiderata alone cannot completely define the building form. 'Form follows function' is a misleading aphorism, for even the creator of pure structure such

Note

1. R. Carpanelli, *Come Si Construisce Oggi Nel Mondo*, introduction by Ludwig Hilberseimer, Milan, Hoepli, 1955, p. xii.

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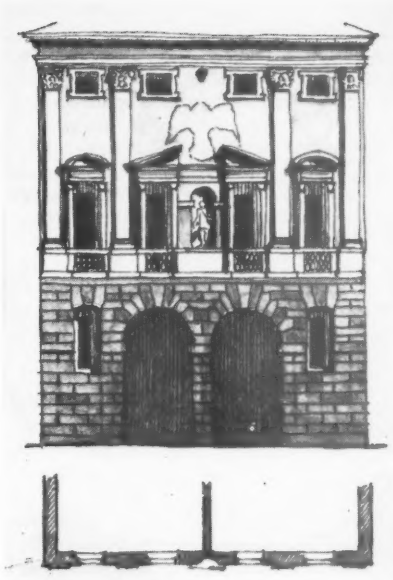
16. P. Barbieri: panelling of façade. Palladio, ii, 1937, fig. 12



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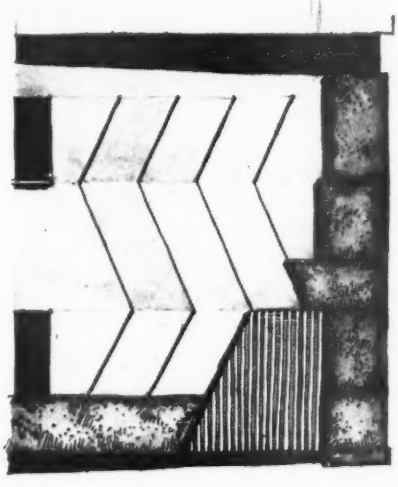
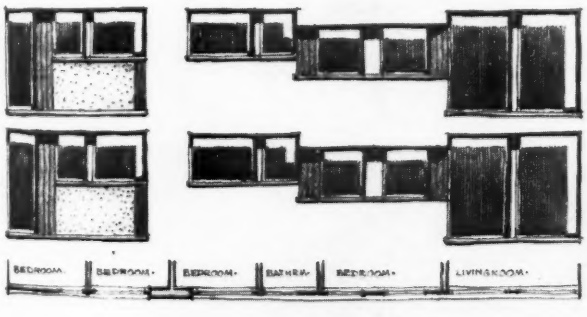
17. P. Gardazori, School of Scamozzi; façade pattern unrelated to plan. Drawing by G. Herbert, after *Palladio*, ii, 1937



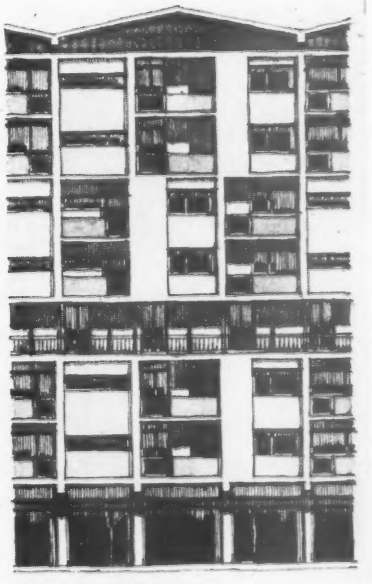
18

18. Flats, Rome, Moretti; pattern of facing materials. Drawing by G. Herbert (20th century)



19

19. Flats, Rome, Ugo Luccichenti; façade pattern unrelated to plan. Drawing by G. Herbert (20th century)



20

20. Flats, Rome, Ugo Luccichenti; abstract façade to a regular repetitive plan. Drawing by G. Herbert (20th century)

as Nervi, finds that mathematical calculus and strength of materials do not 'constitute a sufficient guide in the projection of plastic or elastic structures',[1] but that a hypothesis of form is required within the dictates of utilitarian disciplines, a number of choices must be made which are critical aesthetic choices. As the emphasis swings away from the practical attitude towards the formalist, so the range of aesthetic choice widens. The very shape and form of the building and its components, as they become independent of practical considerations, become matters to be established with reference only to the architect's intuition.

Throughout history, with varying intensity, architects have sought to bolster and reinforce their intuitive approach by aesthetic systems and laws, some of them based upon empirical reasoning, but most depending upon philosophical analogies or rationalisations of one sort or another. The most enduring and the most fruitful aspect of these laws has been the rule of proportion, for it has helped to determine the overall plan size of the building, and its compartments: the overall dimensions of the façade: the size of windows and door openings: and the nature of the decorative articulation of the façade, particularly in respect of the Orders.

Italy has played a key role in the development of theories of proportion in relation to architecture; in this the Italians are the true heirs of Vitruvius. However, the decline of the Roman Empire brought with it a simplification of the patterns of civilisation: and proportion, together with the rest of what was rather a sophisticated aesthetic theory, found no place in the basic realities of the emerging new world. Ghiberti,[2] in dealing with the early Christian period, overstates his case when he writes: '. . . and thus ended the arts of painting and sculpture and all theory concerning them', but it is true, as Scholfield[3] points out, that there is little direct literary evidence of medieval theories of proportion, and we have to go to the buildings themselves or the documents referring to them, as Wittkower[4] and Frankel[5] have done to attempt to deduce a general theory.

Bosanquet explains the absence of detailed aesthetic research in the Middle Ages thus: 'It was owing not to a lack of art-consciousness, but to the very directness of the art-impulse, combined with the pressure of those other needs and problems which belong to the youth of a new civilisation, and which invariably hinder the mind of such an age from reflecting systematically upon its own productions.'[6]

The information which we do have about medieval proportional theory, although not extensive, is sufficient for two broad principles to be drawn. First the nature of the proportional system was undoubtedly geometrical and incommensurable. We can sum up the evidence by agreeing with Wittkower that 'the equilateral triangle, the square and pentagon and derivative figures like the octagon and decagon formed the basis of medieval aesthetics'.[7] Secondly, there was much in the medieval theory which was of a distinctly utilitarian cast. Frankel has made this point particularly vividly, and Scholfield talks of the proportional system providing convenient if arbitrary rules for setting out.

The Renaissance theorists discarded medieval development in proportional theory, and returned to Vitruvius, from whom they derived the basic proposition of proportion being the relationship of the parts to each other and to the whole. Upon a foundation of Vitruvius, neo-Platonist philosophy, the mathematics of Euclid, Boethius' work on arithmetic and music, and the Byzantine tradition implicit in the writing of Cennino Cennini,[8] Alberti, Palladio, Vignola and the many other theorists of the Renaissance built an imposing edifice, whose essential characteristics were arithmetical, analytic and commensurable relationships. This structure of proportional theory was not altogether consistent, and although 'it is probably true that neither Palladio nor any other Renaissance architect ever in practice used irrational proportions',[9] yet we find reference to the root 2 rectangle in Alberti, Palladio and Pacioli, and in the geometric studies of Scamozzi. The golden section, it is interesting to note, found little or no place in the practice of the time, although the intricacies of its mathematical properties appealed to minds imbued with the magic of the Pythagorean concept that 'all is number'.

Although there are empirical elements in Renaissance theory, it is fundamentally an intellectual construction, an abstract discipline based upon philosophical speculation and literary precedent. In fact, its epitome might well be Ghiberti's axiom that in the arts 'one can make no mark without the discipline of letters and a group of theoretical principles'.[10]

The Renaissance and medieval proportional systems reveal a fundamental divergence of attitude, which Wittkower has clearly defined. The importance of his conclusions and the clarity of its expression, prompts me to quote some of the salient points: 'While to the organic, metrical Renaissance view of the world rational measure was a *sine qua non*, for the logical, predominantly Aristotelian medieval approach to the world the problem of metrical measure hardly ever arose . . . on the contrary; the medieval quest *for ultimate truth behind appearances* was perfectly answered by geometrical configuration of a decisively fundamental nature'.[11] The italics here are mine, for the point is basic to this whole thesis. The medieval concept of truth is an exception to the Italian attitude, and from the Renaissance onwards the Italian architect turns his back upon the truth, and focusses his attention on appearances. For this reason he abandons geometrical proportion, and reverts to arithmetical (or metrical) proportion. 'Of course', writes Wittkower, 'metrical proportions were also used during the Middle Ages . . . and geometry played an important part in Renaissance aesthetics. . . . During the Middle Ages metrical proportions were used as a practical expedient and never, or hardly ever, as an integrated principle to which all the parts would conform. . . . During the Renaissance, by contrast, metrical proportion was the guiding principle of order which would reveal the harmony between the parts and the whole. It is for this reason, too, that architects of the Renaissance, and not of the Middle Ages, fully embraced Vitruvius' well known module system which was the only way of guaranteeing a numerical relationship throughout a whole building.'[12]

Now, as Vaccaro[13] has pointed out, the graphic properties of a projected figure on the retina remain constant even with a variation of viewpoint, while the metric properties under such conditions will vary considerably. In other words, medieval geometrical proportions were valid for buildings as seen in three-dimensional actuality, whereas Roman and Renaissance arithmetical proportions were valid only for idealised two-dimensional projections. The relationship to the Renaissance single-point perspective, and to the static frontal viewpoint, is immediate and obvious: and the relationship of the theory of proportion and façadism emerges clearly.

The saving grace of Italian theories of proportion is its stressing of architectural unity; its leitmotive is the relationship of part to part and part to whole, and this theme runs through all the developments of the theory, and finds its ultimate expression in the Crocean philosophy of aesthetics which underlies much of contemporary Italian art and architecture.

Notes

1. G. C. Argan, 'The Architecture of Nervi', trans. by D. Wilson, *Architects Year Book:* 6, London, Paul Elek, 1955, p. 45.
2. Lorenzo Ghiberti, *The Commentaries*, trans. by Courtauld Institute of Art, unpublished, II: 1.
3. P. H. Scholfield, *The Theory of Proportion in Architecture*. Cambridge University Press, 1958, p. 85.
4. R. Wittkower, 'Systems of Proportion', *Architects Year Book:* 5, London, Paul Elek, 1953.
5. P. Frankel, 'The Secret of the Mediaeval Masons', *Art Bulletin*, 1949.
6. B. Bosanquet, *A History of Aesthetic*, London, George Allen and Unwin, 1922 ed., p. 167.
7. Wittkower, *op. cit.*, p. 12.
8. Scholfield, *op. cit.*, pp. 35–7.
9. R. Wittkower, *Architectural Principles in the Age of Humanism*, London, Tiranti Ltd, 1952, p. 95.
10. Ghiberti, *op. cit.*, II; 18.
11. Wittkower, '*Systems of Proportion*', p. 17.
12. *Ibid.*
13. G. Vaccaro, 'Harmony of Forms in Space and Time', trans. D. Wilson, *Architects Year Book:* 6, London, Paul Elek, 1955, p. 12.

REALITY AND THE IDEAL

'What moves us, inspires us, incites us is not satisfaction, but curiosity, wonder, endless search for ideal perfection. Such ideal perfection cannot be limited by necessity or contingency (by functional needs): it must of necessity ignore and transcend the practical.'[1] Around this text Italian architects have woven their timeless story of achievement and failure. It has stimulated them to high flights of originality, it has cultivated a sensitivity to the nuances of form, it has injected boundless vitality into the history of Italian architectural development: but it also must be held accountable for the diversion of Italian creative energies into the stream of irresponsibility. 'In Italy', writes Geoffrey Scott, 'nothing is commoner than to find an architectural display wholly disproportionate, and even unrelated, to the social purpose it ostensibly fulfils . . . .'[2] This may be regarded as the triumph of taste over the sordid shackles of utilitarianism, the eternal soul of man asserting itself in a manifesto of stone; or it may be regarded as a pathetic misdirection of talent. The picture of Italian achievement is clear, but the interpretations are conflicting; is the Italian architect a David valiantly fighting the giant of materialism, or is he Don Quixote, tilting at windmills, and never coming to grips with reality?

Whatever the interpretation, however, one thing is clear. The Italian architect strove towards perfection, and in this search for the ideal he ignored and transcended the practical. Where practical limitations proved intransigent, and stood between the designer and his ideal goal, he sought out fields where these limitations could be set aside. We have already seen evidences of this in the many instances where he has designed for paper ideal rather than physical reality; and there are many other instances where he devoted his energies to the solving of problems which by eliminating necessity prognosticated an ideal solution. 'Hence it became the fashion to draw out visionary schemes of princely dwellings, and even of whole city quarters for the setting of these . . .'.[3] Thus we have the ideal palace of Vasari and the ideal church of Leonardo da Vinci, Filarete's Citta Stellare, Francesco di Giorgio Martini, who left copious designs, most of them variations of two fundamental types, the radial and the rectangular, Cattaneo's geometrical town plans, and the ideal plans of Lorini, Vasari the younger, and Scamozzi, 'sempre ispirati a regolarita e simmetria'.[4]

The abstract exercises in design had parallels in other fields, particularly during the Renaissance. Burckhardt, for instance, tells us of letters, written to all conceivable persons and parts of the world as exercises in ideal correspondence, and ideal speeches for imaginary occasions.[5]

Ideal plans were by definition paper exercises, not to be exposed to the harsh realities of actual execution. In one field, however, ideal conceptions were possible of realisation. The creation of designs for the stage, although disciplined by dramatic considerations, were nevertheless freed from the conventional shackles of structure and plan, and we have a long tradition in Italy of architectural stage design, including Palladio's Teatro Olimpico at Vicenza, and the vast architectural fantasies of Giuseppe Bibiena and G. B. Piranesi. These architectural stage sets, divorced from practical necessity, become yet another manifestation of the search for ideal form, unrelated to reality.

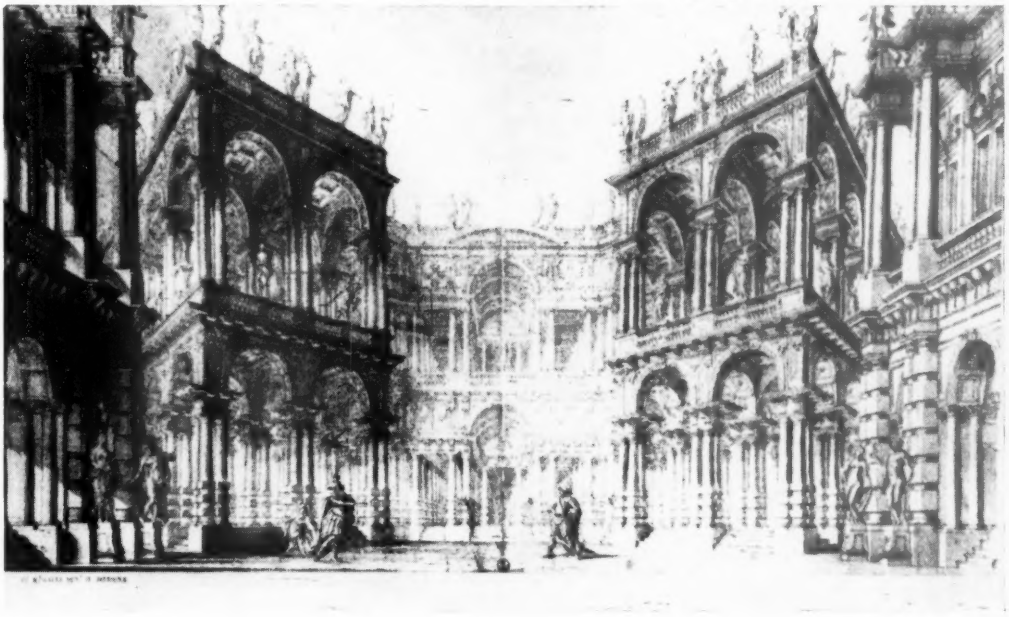
These stage sets, being transcendental, are not inhibited by actuality. It is significant that it is in the more transcendental aspects of contemporary design, the exhibition and the shop, that Italian architects of today have made their most valued contribution.

Notes

1. Herbert Read, 'The Architect as Universal Man', *Architects Year Book: 7*, London, Elek Books, 1956, p. 8.
2. Geoffrey Scott, *The Architecture of Humanism*, London, Constable and Co., 1914, p. 26.
3. G. Vasari, *Vasari on Technique*, trans. by S. L. Maclehose, London, Dent and Co., 1907, quotation from the notes by G. Baldwin Brown, p. 139.
4. C. Chiodi, *La Citta Moderna*, Milan, Hoepli, 1935, p. 13.
5. J. Burckhardt, *The Civilisation of the Renaissance in Italy*, trans. by S. G. C. Middlemore, Vienna, Phaidon Press, p. 122.

The second part of the Paper will appear in the December issue.

Scenographia, Giovanni Maria Bibiena; fantasy. Brogi, *Disegni di Architettura; Galleria degli Uffizi*, 2: pl. CXXV



21

Planning and Controlling City Growth

By Senhor Luis de Guimaraes Lobato

Given at the RIBA on 17 May 1960

The President in the Chair

The President: Your Excellency, ladies and gentlemen; it is my great pleasure to welcome Senhor Luis Lobato, who is a distinguished member of the Portuguese technical intellectual world. I have a long list of his achievements, but I need only tell you one or two of them. He is Director of the Projects and Works Division of the Gulbenkian Foundation. We all know of this wonderful foundation and the great help it has given us in this country, and I would like to acknowledge to your Excellency how grateful we are for its help on works of art. Senhor Lobato also was concerned with the Master Plan of Lisbon, being responsible for bringing it up to a high point of perfection and efficiency. The new Lisbon Underground is another of his 'scalps'. He is a man of many parts, for he is also concerned with hydro-electric development, and he has been Deputy Mayor of Lisbon; all this since his birth in 1915.

It is my pleasure to introduce Senhor Lobato.

Senhor Lobato: Your Excellency, Mr President, ladies and gentlemen; I take this opportunity to thank you for the welcome that has been given to me and for the honour that was conferred upon me of becoming an Honorary Member of this renowned Institute. Also, it is a great pleasure for me to be able to meet old friends to whom I am indebted for collaboration that I have received through my years of work on technical projects in my country.

Portugal occupies an area of about 22,000,000 acres on the Atlantic coast of the Iberian peninsula. The climate is temperate, varying from the Mediterranean type in the south to the Atlantic type in the north. Inland districts are markedly Continental while on the coast they are Mediterranean. It is a country rich in history. It is united to its overseas provinces, where the Portuguese have maintained a spirit of national unity since the 16th century.

Portuguese development is parallel to that of European countries, and at the present time is facing the problems of the neo-technical age.

At the beginning of this century the population was approximately five million. Portuguese economy, which was essentially agricultural, is in full development with the trend becoming markedly industrial. In 1950 about 47 per cent of its population was still employed in agriculture. The most industrialised areas are in the north, around Oporto and in the south around Lisbon (Fig. 1). These two regions have half the population of the country and about two-thirds of the industrially active population. The agricultural regions only hold 12 per cent of the industrial working people. The average physiological balance is in the range of 100,000 persons, of which an average of about 40,000 are absorbed each year by emigration, principally to Brazil and the Latin-American nations and also to Portuguese provinces overseas. The net population increase is about 56,000 people per annum, and work must be made available every year to about 35,000 of these.

Since 1935 the expansion of the country has been planned to raise its national economy and better the living conditions of the people and it has been possible to carry out a great programme of basic

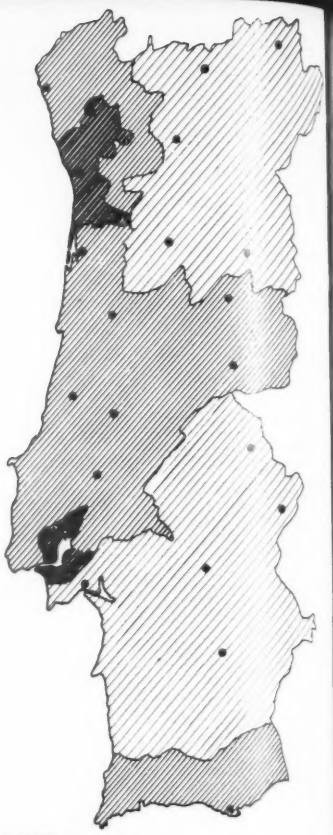


Fig. 1.—Location of industrial regions (heavily shaded) in the North, around Oporto, and in the South, having Lisbon as a focus. The lightly shaded areas represent mainly agricultural regions

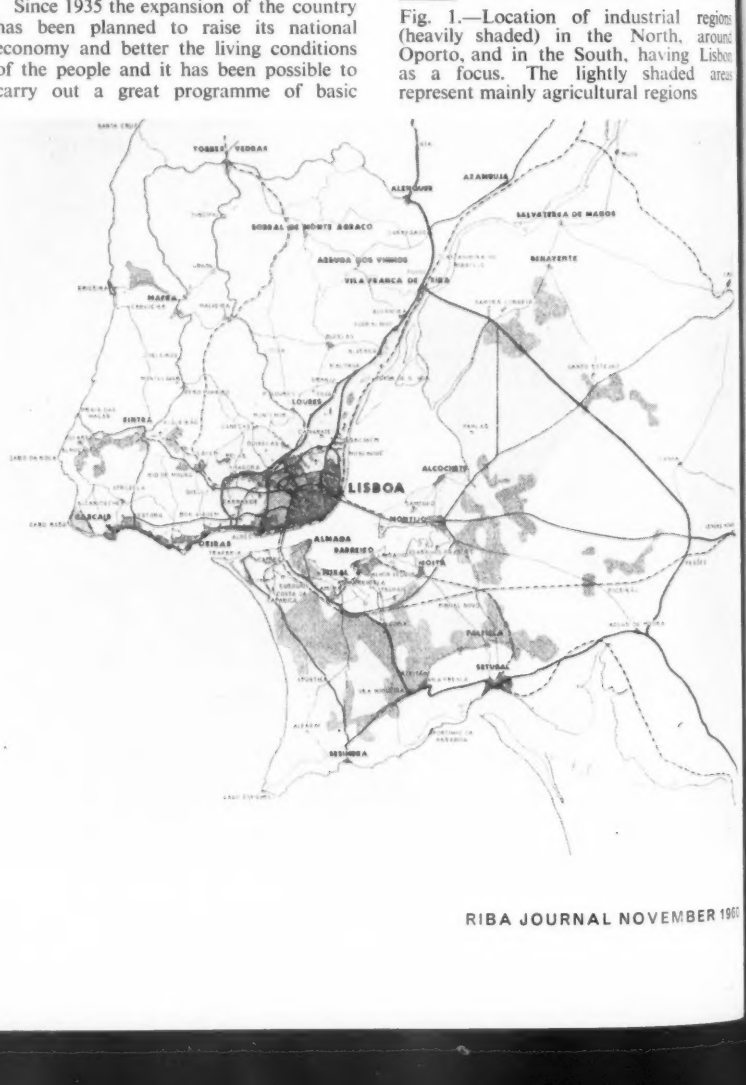


Fig. 2.—Scheme for regional structure of Lisbon showing main roads (black lines) and main railway lines for regional and long distance traffic. Shaded areas are green belt

projects necessary for national development. Examples are the great hydro-electric schemes, irrigation works, the organisation of the fisheries, the reconstruction of the merchant navy, and numerous public works of local interest.

This made possible in 1953 the first economic development plan to raise the general standard of living in Portugal. In 1959 the second development plan was initiated to improve the Portuguese economic structure by means of a complex set of interdependent enterprises, and it will be possible to develop the more backward areas, in order to create general conditions of activity in a more balanced way throughout the whole country.

The Regional Basis of Planning

The industrial level in the two areas in the north and in the south, drawing towards them nearly half the total population of the country, was taken into account in the development studies of the plans to be carried out. The inconvenience of such concentrations, always accompanied by intense urbanism, are well-known. They cause disquiet because the urbanistic hypertrophy gives rise to excessive administrative charges. It creates essentially proletarian zones. It creates undesirable physiological and moral conditions by concentration of population in bad sanitary conditions. The 'élites' of the countrysides tend to move to the city and to the regional areas, and this movement is undesirable because the process is cumulative in concentration. It increases the running charges of the cities – more services and more employees for each further inhabitant – and it speeds the economic retreat of the more backward regions, deprived then of their best elements. If steps are not taken at the right time to deal with this on the scale of the resources and needs of the country, there is a risk of allowing the life and the conditions of the paleo-technical age to once again be created, and they are undesirable.

These two areas in the north and the south are in marked economic and urbanistic contrast to the remainder of the country. The strengthening of the regional economy would reduce progressively the movement of people towards them and it is a purpose of the development plans to see that these backward regions are developed to retain the active population. The relief of demographic concentration in regions of Lisbon and Oporto will only be obtained by suppressing the causes of the movement at its roots.

Such is the basis for a first step in limiting the expansion of these concentrations, and it gave rise to the concept of regions as a unit of social economic structure, based upon the natural conditions; but conditions of another nature, as, for example, administration, also affect the concept.

Plans for Lisbon

In respect of Lisbon itself, and recognising that plans for economic developments do not influence decisively the local settlement of countryside population, the emigration from the less favoured areas to the capital will continue to be matched. If we did not have development plans to improve regional economy, especially of rural areas, the population in Lisbon would increase out of proportion to the total population of the country.

Fig. 3.—Scheme of the population increase in regional dormitories around Lisbon according to 1920, 1930, 1940 and 1950 censuses, from left to right

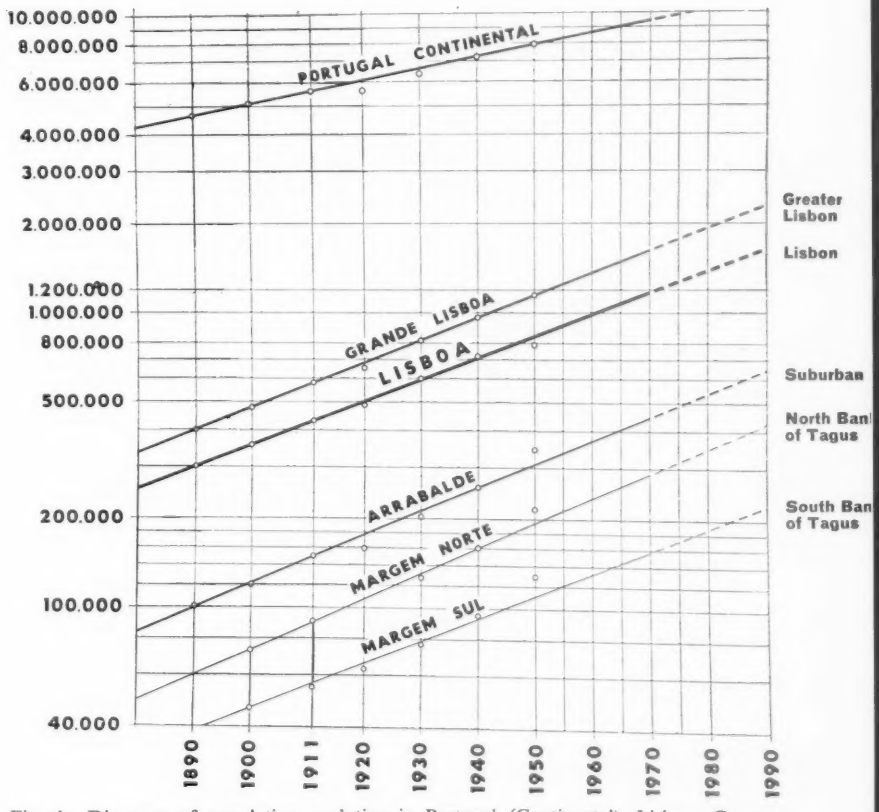


Fig. 4.—Diagrams of population evolution in Portugal (Continental), Lisbon, Greater Lisbon, including the city, total suburban and suburban north and south banks of Tagus

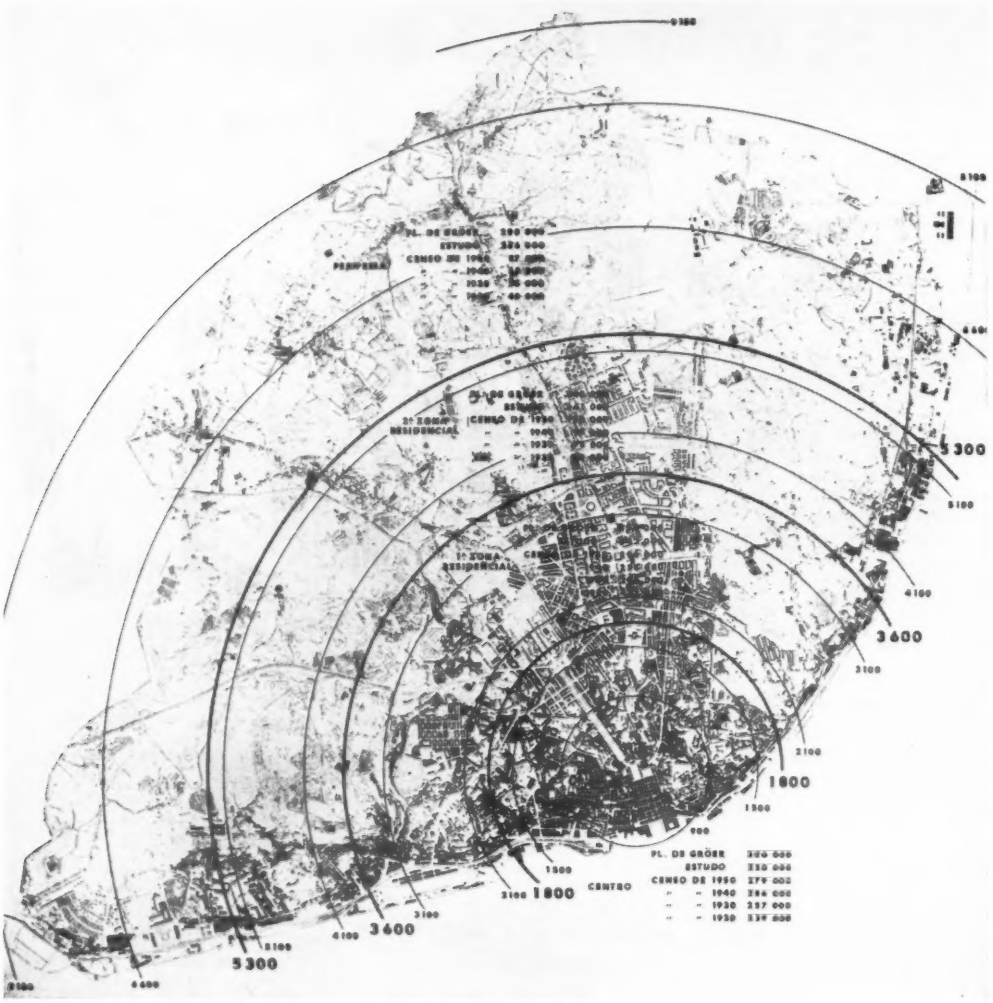


Fig. 5.—Population distribution for Lisbon. Central core, 1st residential area, 2nd residential area and peripheral area. Figures are shown for the population evolution in the last four censuses and for the distance of each concentric ring from the city's centre

The regional plan for Lisbon must be developed therefore to encourage the larger part of the flow from the rural areas to be held not in the city itself but in its neighbourhood towns. The regional organisation of Lisbon will allow people to have their activities in the local towns and at the same time take advantage of being near a great urban centre with its extra amenities, and cultural and recreational facilities. By this means an attempt will be made to cope with the problem of the existing dormitories all round Lisbon on the north and south banks of the Tagus. This was the spirit of basic legislation passed last year by the National Assembly.

A better distribution of groups of diversified industries in these towns will have to be considered in order to reach the real objective of regional planning. On the north bank of the Tagus there will be a green belt fixed by natural and physical limits and it will receive Governmental and private concerns that need large areas. The great forest on the south bank of the Tagus will increase possibilities for new industrial and commercial centres, as well as maintain amenities around the towns (Fig. 2).

Regional urban structure will only become effective when the basic requirements of communication have been provided. The population of the area will then enjoy the advantages of living in good local conditions for work and residence and the benefits of a great urban centre. In the preliminary regional plan for Lisbon there are large green spaces with open roads to the region of the capital. This will make possible a better distribution of the national and regional traffic.

Within this scheme the importance can be appreciated of a new bridge to be built over the Tagus in front of Lisbon to close the main highway ring. The building of the bridge will help especially with the development of the south bank of the Tagus with its new industrial centres to decongest the industrial area on the north bank.

The influence of transport systems was decisive in the development of the suburban towns of Lisbon, and is illustrated by the preliminary study shown in Fig. 3. This represents the increase of population in the last four official censuses of population, 1920, 1930, 1940 and 1950. One can see that during the development of railways in the 1920s the increase of population was keeping pace with the railway development as well as on the southern bank; but in the 1930s, 1940s and 1950s when highways and bus services were improved a ring of dormitories grew up all round Lisbon. This is to be offset now by trying to locate diversified light industry on the north bank and diversified heavy industry on the south.

The population of Greater Lisbon is following a constant curve of increase. From the last census in 1950 one can see that the rate of increase for Greater Lisbon is keeping a constant percentage. The rate of increase in Lisbon itself is decreasing, but on the north and south banks suburban urban units it is increasing. So the planning of the regional area must cope with the situation and profit by this natural opportunity to try to fix this population in the suburban areas and avoid concentration in Lisbon.

Thus in 1970 when the population reaches about 10 m. in Portugal, we shall have about 1·2 m. in Lisbon while Greater Lisbon will approach 2 m. (Fig. 4).

Once the curve of the population increase in the city is established it becomes possible to study the general distribution so as to ensure optimum urban living conditions. At this stage, apart from a study of the statistical principles of the censuses it was of the utmost importance to launch a general inquiry in the city to obtain urban data

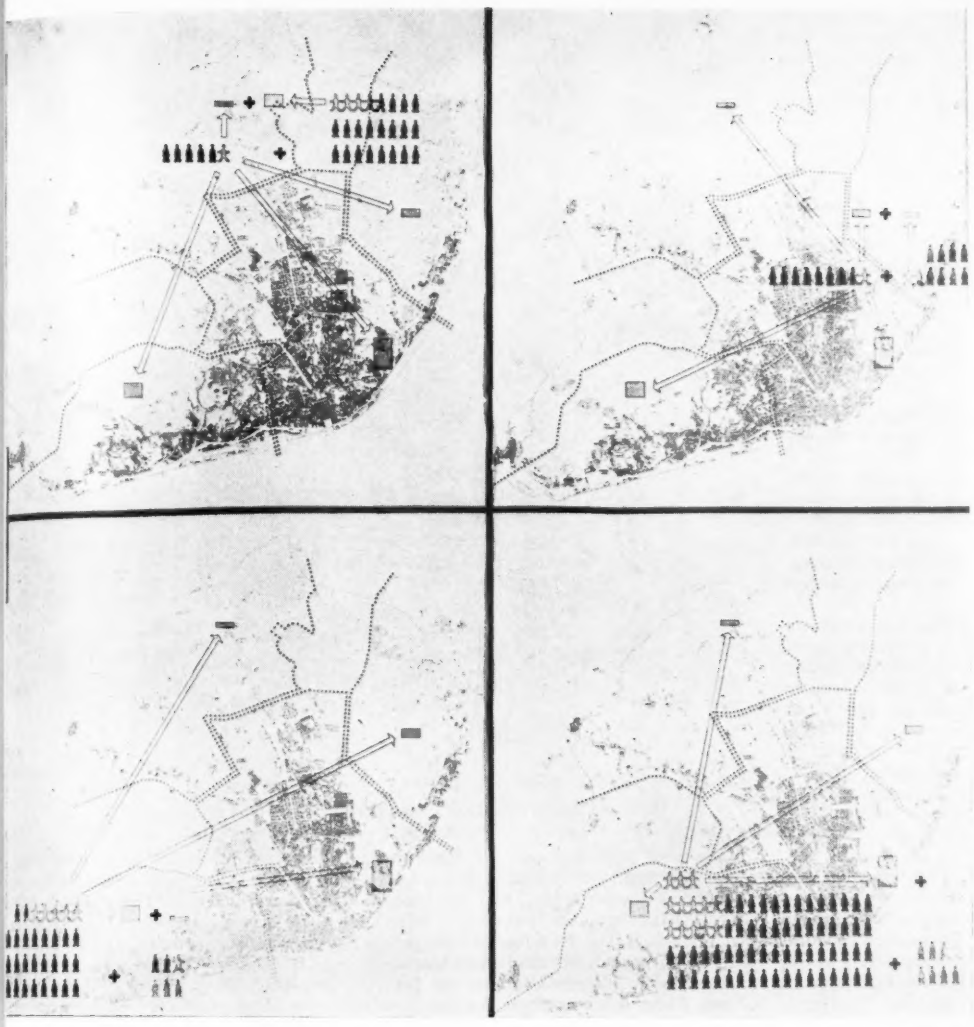


Fig. 6.—Active industrial population movements, based on the 1950 census, and new requirements to hold the increase of population in each zone. Lightly shaded figures correspond to industrial employees. Smaller groups refer to expected population increase by 1970

needed for a more objective assessment of the living conditions of the different local complexes. A study was made of variations of population density in each parish. Based on all this information an analysis was made of distribution in concentric rings starting from the centre of Lisbon and a study was also made of population distribution according to the four main functional zones of the city.

With this information, and proposed limits for the total amount of population, amendments of plans became possible for the distribution of population in the city itself, such as to encourage the decrease of population in the central and old area of the town and improve the living conditions in the peripheral rings of the city. The central zone and the first residential area will contribute all the active population required to service the mainly commercial activities of the central area, the second peripheral zone and the third being planned to give better housing and to settle locally the active resident population. It is forecast that the result of this will be that 100,000 people that have to be daily in the centre of the city will come mainly from the central core where they live and from the first residential zone.

Diagrams revealing the densities of population and its distribution in each of the concentric rings were drawn up for the four last decennial censuses (Fig. 5). The last census of 1950 shows how deconcentration of population was occurring in the centre while in the peripheral areas there were increases. These and other data are helping to plan the new distribution of the population in the city.

Finally, a research was made into the movements of the active population. A first study of people employed in commerce and the liberal professions gave a good idea of how the deconcentration of the population was taking place. Fig. 6 shows an example of these studies for industrial employees. The city was divided into four zones, the central area, the west, the north-west and the east. This shows then the total active population and also the industrial population.

Comparing the statistical data from the censuses with the general inquiry it was possible to see a fair picture of the movements of the industrial population in each area, supposing that they were proportionately distributed to the places offered in each of the other zones of the city.

A study then was made of future possibilities for the development of the population in the city. So, comparing the basic data of the active industrial population with the increase of this same population in each zone it was possible to settle the requirements of each area for new industry in order that the new population in each would be provided with local work, and have the possibility of settling down in its own zone instead of moving daily to some other part of the city.

After making all these studies it was possible to fix objectives for the basic distribution of population in these large urban areas defined by geographical conditions and by the main roads of the city.

Transport

The concept of urban distance is an important factor to be considered in the planning of a city, and most particularly in the relative location of residential and industrial zones. When we think that one's home should be near one's work, or if we think of a peripheral zone serving the centre we maintain the concept by considering the movement measured as time spent travelling between them. If in the past the time spent travelling on foot limited the expansion of towns, in the neo-technical age that distance is now increased by the improvement of transport. It is the amount of that time, corresponding to a physical distance, which should have a limiting influence on urban expansion.

For that purpose an efficient scheme of

communications is vital. In the case of Lisbon physical conditions had a decisive influence in solving the problem of the main lines of communication. In the central nucleus it is just possible to improve existing streets to fix better traffic routes so that there will be a permanent flux between the local traffic and that which is drained to the main roads. Away from the central core of the city there is a network of ring roads and of large radial roads which touch the peripheral area of the city. While speed is an important factor on open roads, in urban areas the point of interest is the capacity of the roads for traffic, and that was the principal aim in planning the road network in Lisbon. Studies were made for each large urban unit to ascertain the scale of their traffic needs.

A study was made to improve the old roads and to replan them so that roundabouts would cope with the increase of traffic, and also in order that there would be better arrangements for crossing local streets. The plan for each of the big urban units is based upon the main arterial roads, the main ring roads, and then major penetration roads to the local streets system (Fig. 7).

At the same time a plan was drawn up to co-ordinate the city's public transport, for only by ensuring an efficient public service will it be possible to have adequate expansion while offering to people an average travel time and facility of movement corresponding to a human scale of living in an urban concentration.

The plan for Lisbon transport is based on a network of underground railways and surface transport. The railway network forms a connection between suburbs and long-distance routes. Each system was envisaged to be used according to its capacity, with the underground functioning as the basic system. The surface network will be subsidiary or complementary in the central area and serve as the basic system for the remainder of the city. The local railways will serve the suburban areas, and an outer ring of railway lines will connect with the long-distance communications.

At important points near the main penetrations to the city there will be bus termini making all possible connection between suburban traffic by bus or by railway with urban traffic by underground or bus; or in some cases with trams until they are removed.

Eventually improvement in public transport will be accompanied by better facilities for public parking, especially near these main correspondence points on the perimetre of the central core. It is proposed to call for a private parking space at each new building for private transport in the measure to which it will be used, so as not to impair collective interests. Well-disciplined traffic and an efficient co-ordination of public transport constitute important factors in the planning of city growth.

Plans do not Guarantee Control

The drawing of plans is not sufficient to control city growth. It is necessary to create a method by which an administration can with perseverance keep development in place so that it may become integrated in the plan, and to adapt it without having a break in the fundamental basis to deal with new circumstances while maintaining continuity in action.

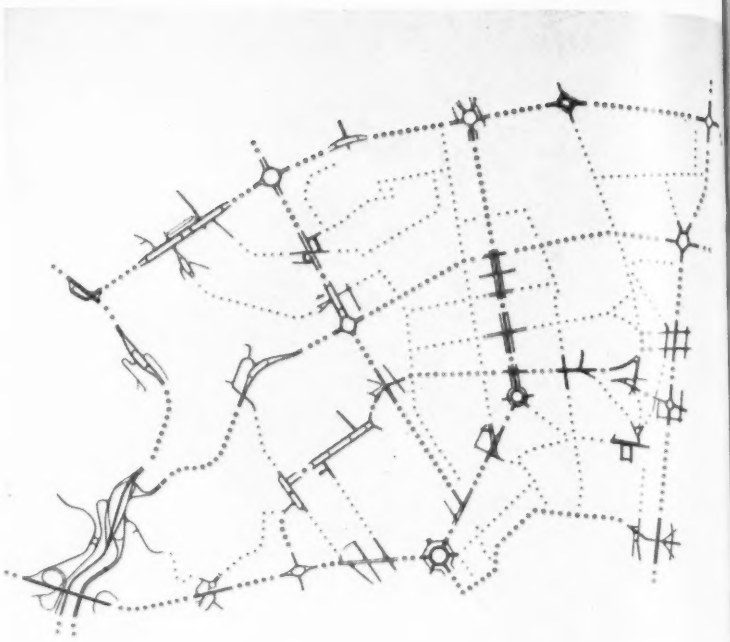


Fig. 7.—Main and local traffic lines of the central urban unit of 1st residential ring

The most important aspect of control is the watch that must be kept in practice on population concentration, with the corresponding occupation of land, so as to relate intention to reality. As a result of research a new approach to its solution was developed. It was first described to the 1956 Town Planning Congress in Vienna in a joint paper with my former assistant engineer Vaz Raposo, to whom is due all the investigation work. In Fig. 8 the diagrams shown are relating the population density – defined as being the ratio between a certain number of people and the area they occupy – with other parameters that define urban concentration. The concept of population density can be widened when it refers to large territorial areas or restricted when applied to urban areas. However, the data are only comparable when they refer to similar units. In the towns gross densities comprise functional areas where a resident is not to be found, while net densities refer to areas which are permanently occupied by the inhabitants of the city to which they belong.

The other parameter to be defined is the relation between the areas of floor space and the ground occupation. This index of ground occupation can have a strict significance when applied solely to the relation between 'habitable floor space' and the corresponding area of ground occupation, or in a more general way when applied to the relation between 'covered floor space' and the corresponding area of ground occupation. This is a concept which derives from the initial concept of floor space index. In a wider sense of application, the surface of ground occupation normally includes the building area and the functional areas immediately connected with it such as streets and open spaces. When its application is restricted to a more detailed aspect, such as individual plans, only the ground surface corresponding to the building is considered. The index becomes a 'plot ratio'.

The third parameter, living space per person, gives human scale to town planning. Based on statistical studies of representatives of the average of different categories of dwellings and of the corresponding families' 'compositions, this parameter is defined by the surface of 'habitable floor' which falls to each inhabitant and is defined by the number of square metres per inhabitant. It is designated by 'covered surface per inhabitant'.

The three parameters, density, index of ground occupation and covered surface per inhabitant, can be related by a very simple expression: $D \times A = i$.

A fourth parameter can be easily defined as a relation between the 'free space available per person' and the 'covered surface per person'. It was possible to link this concept of free space with the height of the buildings and at the same time with the concept of ground occupation, and by that means obtain an idea of the density of urban concentration in a zone or in the city.

Finally, by incorporating all these diagrams and parameters together it was possible also to link the free space available as well as the covered surface per inhabitant with what we have called the 'angle of obstruction', giving an immediate idea of the illumination and the effect of building concentration.

The values of these diagrams correspond to average values of the various types of

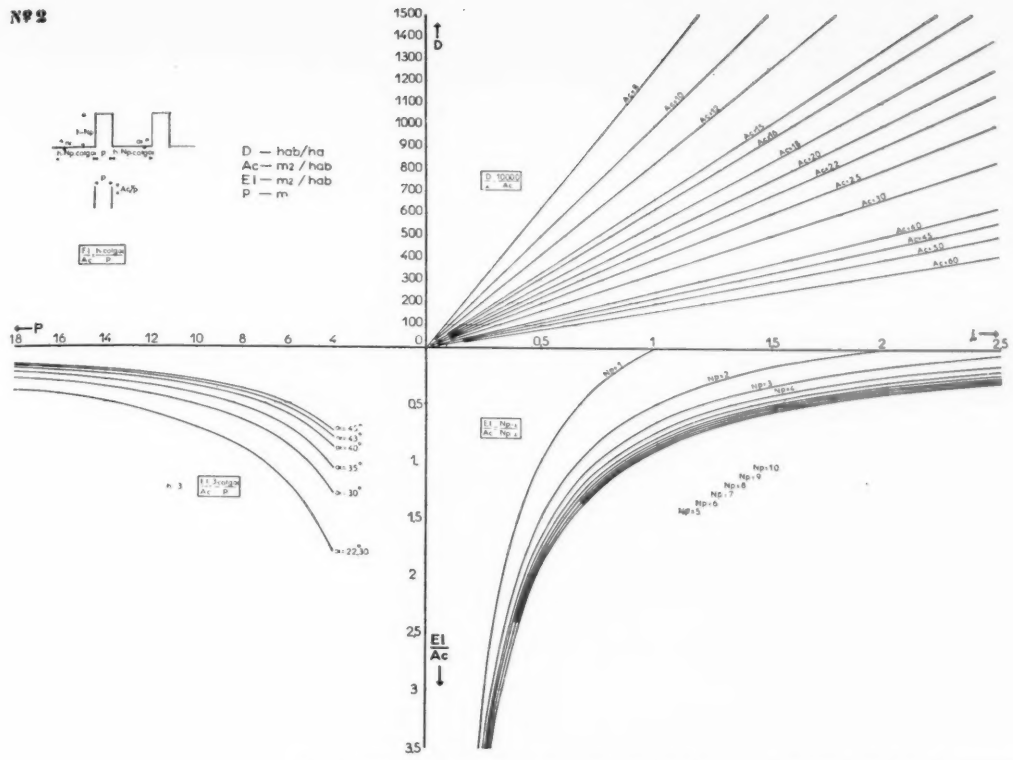


Fig. 8.—Diagrams of: Densities – D – in inhabitants per hectare. Index of ground occupation – i. Covered surface per inhabitant – Ac – in square metres per inhabitant. Relation of free space to covered surface per inhabitant. $\frac{El.}{Ac}$ Angle of obstruction

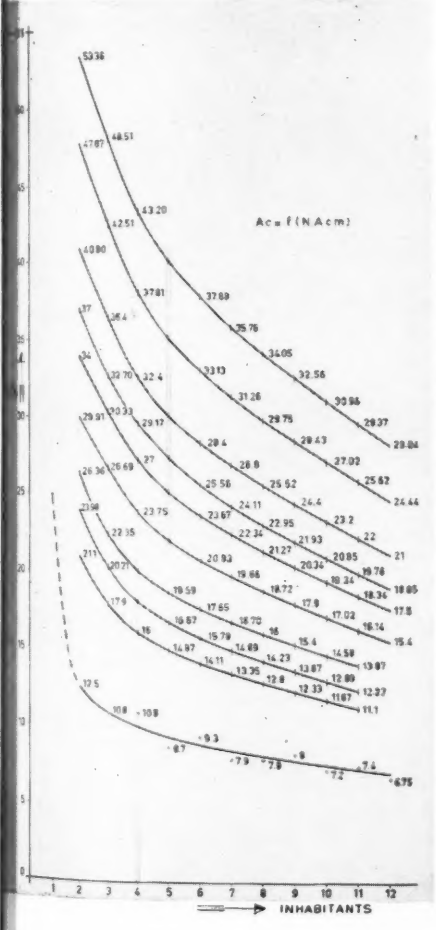


Fig. 9.—Diagrams of degradation of Ac (covered surface per inhabitant) showing the admissible reduction of the covered floor space when the number of dwellers per home increases

houses. For the average house with a covered surface below the 20 square metres per person the diagrams assume that a family was taken to be five people in a dwelling. But it would not be possible to apply always the same value of covered area per person to the different types of houses and to the different composition of the family, for in practice houses are sometimes needed for families larger or smaller than the average. Considering the covered surface of 20 square metres per person, the normal corresponding home will have 80 square metres. If the number of persons in the family should increase from four to eight it would not be proper to demand that the house should have an area of 160 square metres. Applying the corresponding curve of degradation (Fig. 9) we find that a house for eight persons, in the category of an average value of 20 square metres per inhabitant should have $8 \times 16 = 128$ m^2 instead of 160 m^2.

It is sometimes difficult, when viewing the plan of a house, to establish the number of persons it should hold in normal use, and it was necessary to make another study of the statistical data of various types and categories of houses, and establish a table of types in accordance with the building codes, so as to make a forecast of the numbers each home should hold (Fig. 10). The scheme shows the composition of the house, counting the kitchen and all the living areas, and its classification in accordance with the average and minimum dimensions authorised by the building code. In accordance with the data obtained it was possible to divide the houses into three characteristic groups. So thus when a plan is reviewed on the administration side it is possible to say at once the number of the people it should hold, and once this is known, it is possible to fix the covered surface per person.

The values of all these curves and tables are based on the study of local conditions which vary from one region to the other and from one country to another; but in each case the definitions of these parameters will help to solve the problem of defining local conditions aimed at in planning.

In developing a city the establishment of the structure of population distribution assumes particular importance. As already seen this is based on the figures of the total population foreseen as a desirable limit for the area concerned. Once we know the general conditions inside each urban unit, through the methods described, we can consider in detail the development of the population for each neighbourhood unit. Fig. 11 shows an example of the great urban unit of the centre, with seven neighbourhood units each with its own zoning, and in each zone the dwelling areas are described in light shading. So for each of these zones the three parameters that define the urban concentration have been fixed, the density, ground occupation and the covered surface per inhabitant. In the old

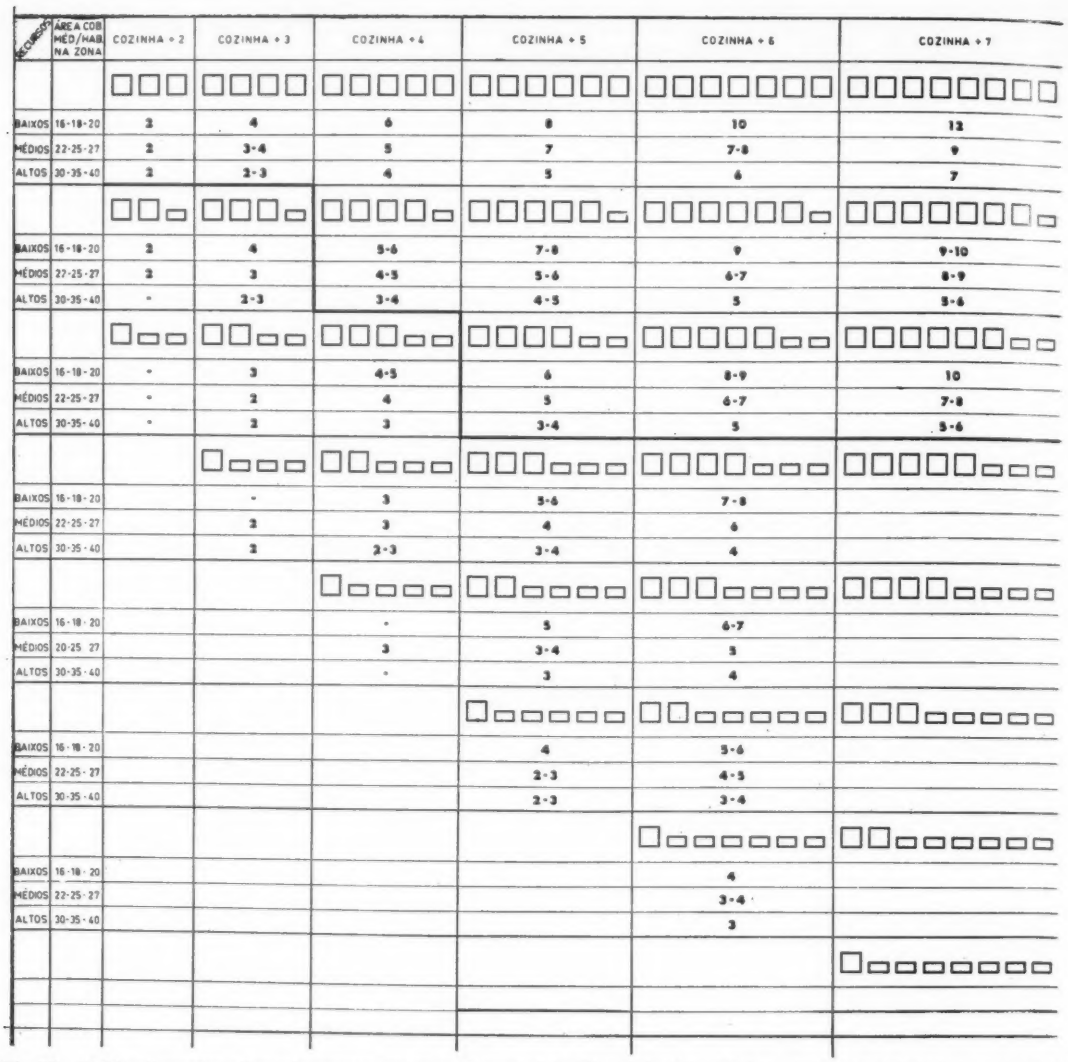


Fig. 10.—Table of number of people appropriate to each type of dwelling defined by kitchen plus 2 to 7 habitable rooms, related to covered surface per inhabitant – Ac. First column left, types of houses for lower (baixos) medium (médios) and high (altos) incomes. Second column left, average covered surfaces per inhabitant related to incomes

parts of the city a deconcentration is desired. In the new parts of the city these parameters represent the key numbers to help the planner to develop each of the main neighbourhood units. In the housing zones particularly and in other zones there are three ways of identifying them: stabilised zones are those which should undergo no evolution because they have reached an acceptable balance of living conditions; remodelling or reconstruction zones are those which should be corrected due to unhealthy conditions, or else they are those which are susceptible of receiving new population and should therefore be rebuilt. New zones for urban expansion are directly linked to city growth.

In accordance with such studies population figures can be allocated to each zone in accordance with its particular characteristics, with its existing buildings and with the possibilities of re-modelling or expansion. The use of these parameters in each case makes it possible with this procedure to plan more accurately the development of the city and to effect practical control of urban growth in a single and objective manner. The vital link between the plan and its execution is thus assured, a point which as a rule constitutes one of the greatest difficulties in obtaining unity of design and action.

After fixing the housing zones and studying the remainder of the urban conditions, it is possible to establish the general zoning of the city (Fig. 12). In this task the great circulation roads are defined, and also the major free and green spaces. The neighbourhood units, the housing zones, the urban equipment and the services, as nowadays conceived and planned to make life more comfortable and more efficient, put the city at the service of man instead of enslaving him.

These were the aims of the general plan developed and proposed for Lisbon, so that the old zones might be improved and the new zones of expansion should express in a high degree the concepts of human scale which must be maintained in urban concentrations.

Senhor Lobato showed a number of slides at this point, and then concluded as follows.

I have presented a basis which we feel is fundamental when considering urban planning. Urban concentrations behave with comprehensible human reactions which must be fostered, amended or guided. Their evolution and growth must be steered and guided so as to reach objectives which are in the best interest of the city. It is useful to develop at the same time the general comprehension of the population about the merits and benefits which follow from the objectives foreseen in planning. It is necessary to plan and to execute so as to give to the population the highest human sense of life, a favourable environment of homes and work, and so as to give it the opportunity of satisfying its spiritual, cultural and recreational needs. This sort of work represents the evolution of study and planning, which should go side by side with the development of a city and which should be carried on with faith and perseverance so as to guarantee the required continuity. Only by creating real team work in which each one has to give up a little of himself in favour of all, will we be able to contribute towards the success of the task.

Should this be the case, it will be possible to manage with efficiency the knowledge acquired, created and developed to improve the living conditions in cities, limiting the excesses and planning their better development and living conditions. Should this not be the case, we will not be profiting from past experience and we may be just planning the slums of tomorrow.

It therefore particularly behoves architects and engineers to apply the good principles which should prevail in urban planning, collaborating and complementing (professionally speaking) one another in carrying out the task, which has just as much of aesthetics as of technique, so that in future it may be said that they were worthy of the knowledge, of the experience and of the means placed at their disposal.

The President: Thank you very much, Senhor Lobato. I will ask Mr Hubert Bennett to say a few words.

Mr Hubert Bennett [*Hon. Treasurer*]: I came here to listen, and I have enjoyed listening immensely; but there are two points I think I should just like to ask about. The first is segregation. One quite clearly saw the efforts of segregation in the neighbourhood units in the middle and outer areas of Lisbon. I am just wondering whether there are any points that could be mentioned with regard to segregation in the central area between pedestrian and wheel traffic.

The second point, which is very important today here in London because of congestion, is transport. The ordinary process of the applications for redevelopment bring in their train in central London expenditures for road improvements that could probably cost between £6,000,000 and £10,000,000 a year. These improvements in themselves are not traffic planning in the real sense, but they do embarrass, I think, a planning authority because it has to find the capital, although it is reimbursed at a later date by the Ministry of Transport. If in London today we spent £6,000,000 on road improvements which are mainly forced in their timing on the planning authority by development, I was wondering whether in Lisbon you had the ability to proceed with a national planning of roads into Lisbon as quite a separate solution, because at the present time in this country I think financially the resources of the country go where the money is needed, and that is in clearing the difficult parts of the road system in order to bring them to a better average solution only. I am quite sure that a lot of people here are alarmed that no process is really in being, even on paper, of superimposing on the plans of our cities an adequate motor system, but both the larger improvements and the minor ones have just got to be combined for the time being. Are you in a similar position?

Senhor Lobato: The segregation of pedestrians and traffic in Lisbon has been contemplated in a different way. We have been trying in Lisbon to cope with the problem at its very roots. Instead of trying to invest too much in the segregation of pedestrian traffic, we have tried indirectly to cope with the motor traffic. So the idea was and has been to improve all the public

Fig. 11.—Study of zoning for the central urban unit of Lisbon. Dwelling zones in lightly shaded areas

Fig. 12.—Study of zoning for the city of Lisbon, defining the urban units and scheme of main roads and streets. Dwelling areas are shaded dark; new units are shaded lightly

transport and to discourage as much as possible the private and individual car from the centre part of the town. That can be made possible only by a good co-ordination plan of public transport, and by these means we are able to cope with the problem of transporting people to the centre part of the town without making large investments in schemes of pedestrian segregation. The underground and the main railway stations will be in the centre part of the town and the access to them, and the crossing of the main places in the centre part of the town will be made by a network of galleries linking each other and the centres of attraction of the pedestrian traffic, especially the suburban railway station, the main central underground station and the four other underground stations that serve the central part of the town. That was the only possible solution having in mind what it costs, and the practical possibilities of the investment that can be made in the next, say, 20 years. We could have planned very large improvements, but certainly we could not have achieved them. So we wanted to approach a realistic and objective solution.

With regard to the other point you raised about the road system, there is very good co-ordination between the Lisbon Municipality and the Ministry of Public Works that runs the road authority. Last year a law was passed for the regional planning of Lisbon, and in this case general planning and lay-out of the great regional and arterial main roads is now being planned and will be built by the Government. The Municipality of Lisbon will have the task of building the urban networks of roads and ring roads; but in that task also the Municipality will be helped by Government loans for that purpose.

Mr William Allen [*A*]: Mr President, your Excellency; this is an exceptional pleasure for me because I have known Senhor Lobato since 1946, when he first came on one of those peripatetic visits which so many distinguished people made immediately after the war to begin acquainting themselves again with the outside world. I next saw him in Lisbon with Professor Gordon Stephenson and Sir Patrick Abercrombie. I remember that these two, who knew infinitely more about town planning than I ever hope to know, were much impressed and kept pointing out to me things which they saw which were being achieved and which showed, as Sir Patrick said, an unusually comprehensive and natural attack upon the problem of planning. There did not seem to be any of the vigorous debate and argument which went on in so many parts of the world, in America and here; it was comprehensive, easy, and natural. I am glad, therefore, that Senhor Lobato has been able to speak here and to emphasise, as we all want to emphasise at this time, the necessity for planning by teams in which the architectural and engineering interests are used in a proper balance.

I noticed that he spoke of that right at the end. He is, of course, a distinguished engineer speaking among people who are probably mainly architects tonight. His emphasis upon the team comes from his long experience of running teams of this sort. I think it is evident to all of us that there is a great deal of teamwork behind the studies he has been describing. I find myself impressed by the ability with which statistical analyses have been used in a country which only relatively recently has entered the modern way of life. Yet here it is emerging into a measure of control of its planning which is an example, I should think, to many very much more matured and advanced countries.

So I would like to say to you, Senhor Lobato, how much everyone here will have been interested by what you have said.

Council Dinner Club

Presentation to Mr J. Ernest Franck [*F*]

At the Council Dinner Club lunch on 4 October Mr John Murray Easton [*F*] on behalf of the members of the Club presented a suitably inscribed silver salver to Mr J. Ernest Franck [*F*] in grateful recognition of his 30 years of service as Honorary Treasurer of the Club.

James Ernest Franck was elected an Associate in 1900 and a Fellow in 1919, but it was not until 1927 that he was appointed Hon. Treasurer of the Council Dinner Club in succession to the late Mr William Woodward [*F*]. But the previous years were not wasted from the RIBA point of view for J. E. F. had served on various Committees and the Council. His chief love was the old Science Standing Committee of which he was Hon. Secretary for six years and subsequently Chairman. And Honorary Secretaryship in those days meant writing up your own minutes and conducting the Committee correspondence from your own office – no spoon-feeding by the RIBA staff!

The Council Dinner Club was formed in 1876. Membership is open to members and past members of the Council. The dinners took place between Council and General Meetings which used to start at 8 p.m. or 8.30 p.m. in those days. They were useful for showing hospitality to lecturers and VIP guests who were attending the General Meeting following.

When J. E. F. took over the RIBA was still at Conduit Street and the dinners were usually held at the Burlington Hotel – long since demolished. With the move to Portland Place in 1934 it was possible to have the dinners in the new building and consequently there arose the need to provide the necessary utensils.

Largely through the efforts of J. E. F. members of the Dinner Club subscribed sufficient to provide a magnificent set of china, glass and silver – most of which was specially designed for the purpose – the designer chiefly concerned being Keith Murray [*F*]. An interesting article by the late H. S. Goodhart-Rendel was published in the Centenary number of the JOURNAL, together with illustrations of the china, glass and silver. All new members of the Club are invited to give a silver spoon and fork on which their signatures are engraved. There is an amusing fiction that if a member is fortunate to be sitting opposite his own spoon *and* fork – both! he is excused payment for the meal. But J. E. F. always took darned good care that this never happened!

When the war started the dinners were suspended but after a time, on the initiative of the then President, Sir Percy Thomas, they were resumed in the form of lunches to suit the altered time of Council and General Meetings. The lunches have proved very popular, the average attendance being something in the neighbourhood of 80.

Members of the Club have cause to be grateful to J. E. F. for his devoted services as Hon. Treasurer for 30 years. Mr Ralph Tubbs [*F*] took over from him in 1957.

Mr Murray Easton in his speech said:

'Before the war the Council Dinner Club consisted of a comparatively small number of people who dined before general meetings. Those members and guests who had thus dined, could be distinguished from those who had not, by the rosy glow of well-being which they brought with them into the meeting place.

'Now it is a vast affair and a very great deal of the credit for this growth is due to Ernest Franck whose energy and enthusiasm, *and* know-how, carried the Dinner Club through those difficult post-war years. We were then glad to get a hot meal without surrendering coupons, and even today, there is something very attractive in eating in congenial company and charging the meal to office expenses.

'But, even on an occasion of this kind, it would be against the modern trend for all words to be honeyed words. A note of criticism is essential to the balanced view. Mr Franck, it seems to me, was lacking in sympathetic understanding of those members of an affluent society who, having enjoyed their lunches, disliked paying for them. Time and again his voice would be heard urging and chiding the backward ones. I came to doubt whether he fully appreciated the distress which a sensitive, if ill-adjusted mind, could suffer from those tuggings at the heart and the purse-strings, all the more keen since, in the end, the sufferer would have to pay up.

'It gives me very great pleasure to have been allowed the privilege of offering to Ernest Franck on your behalf, a tangible expression of our gratitude to him for his long and devoted services.

'We hope that, for many years he will be spared to have his elevenses brought to him on this salver, and at bed-time, a cup of mulled claret.

'Finally, I know he would wish to congratulate the Club on having in Mr Ralph Tubbs, a worthy successor.'

Replying to Mr Murray Easton, Mr Franck claimed to have introduced the filing system at the RIBA, a remark received with laughter and applause.

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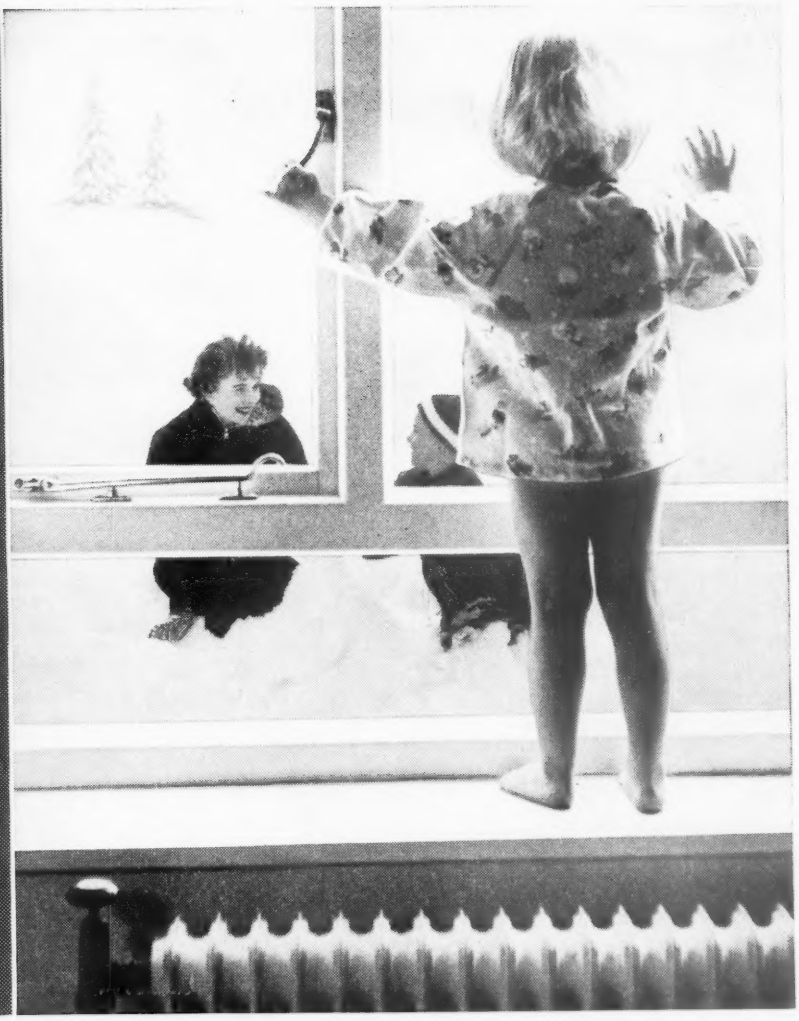

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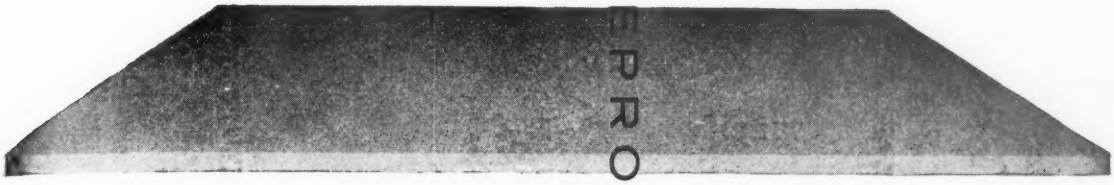

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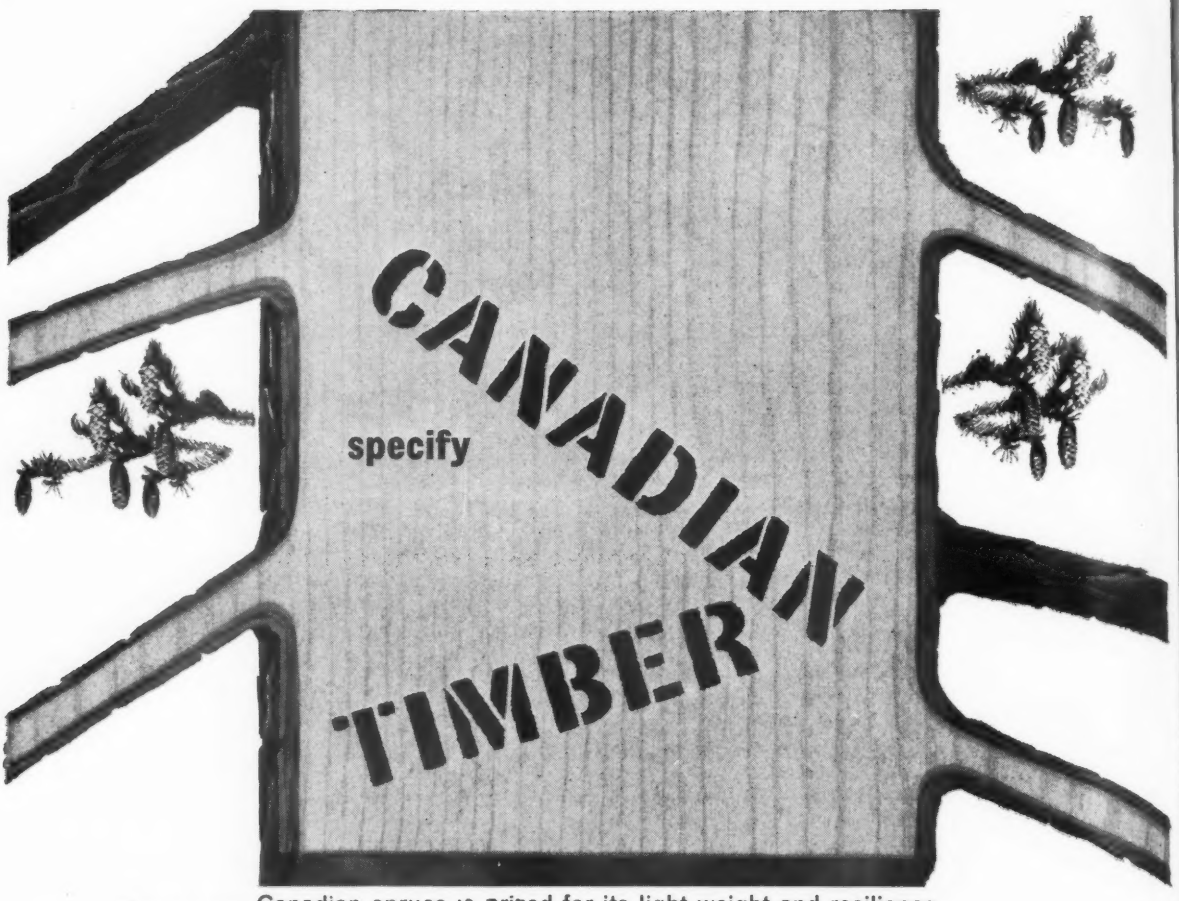

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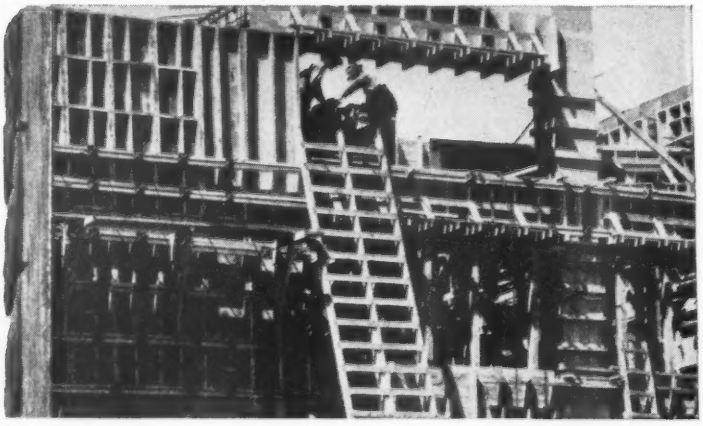

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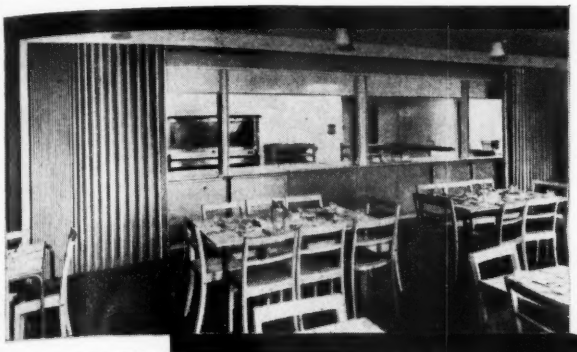

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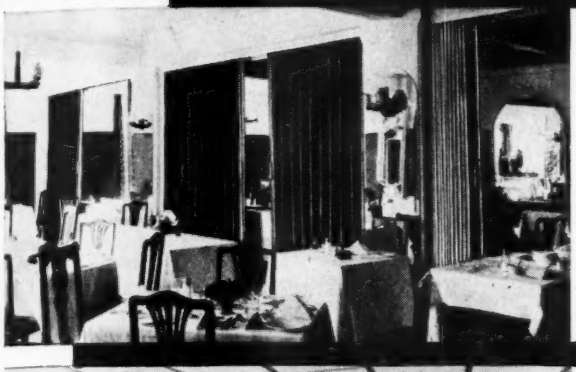

The Crest Hotel, Restaurant, Crowborough. Architect: R. W. Brigstock, F.I.A.F., L.M.I.A.A.

again and

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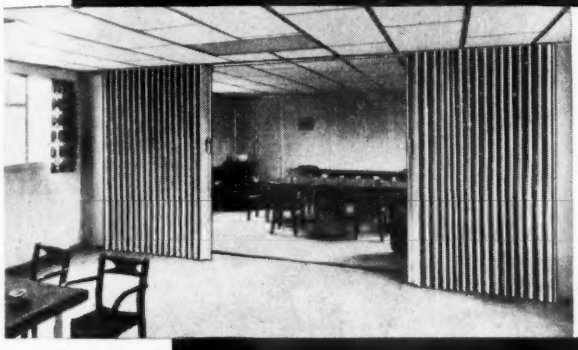

Smith & Davis Ltd., Board Room, Wednesbury, West Bromwich.

again

Taylor Woodrow Construction Ltd., Canteen, Southall. Architect: Elliott, Cox & Partners, F.R.I.B.A., F.R.I.C.S., L.R.I.B.A., A.I.A.S., A.R.I.B.A.

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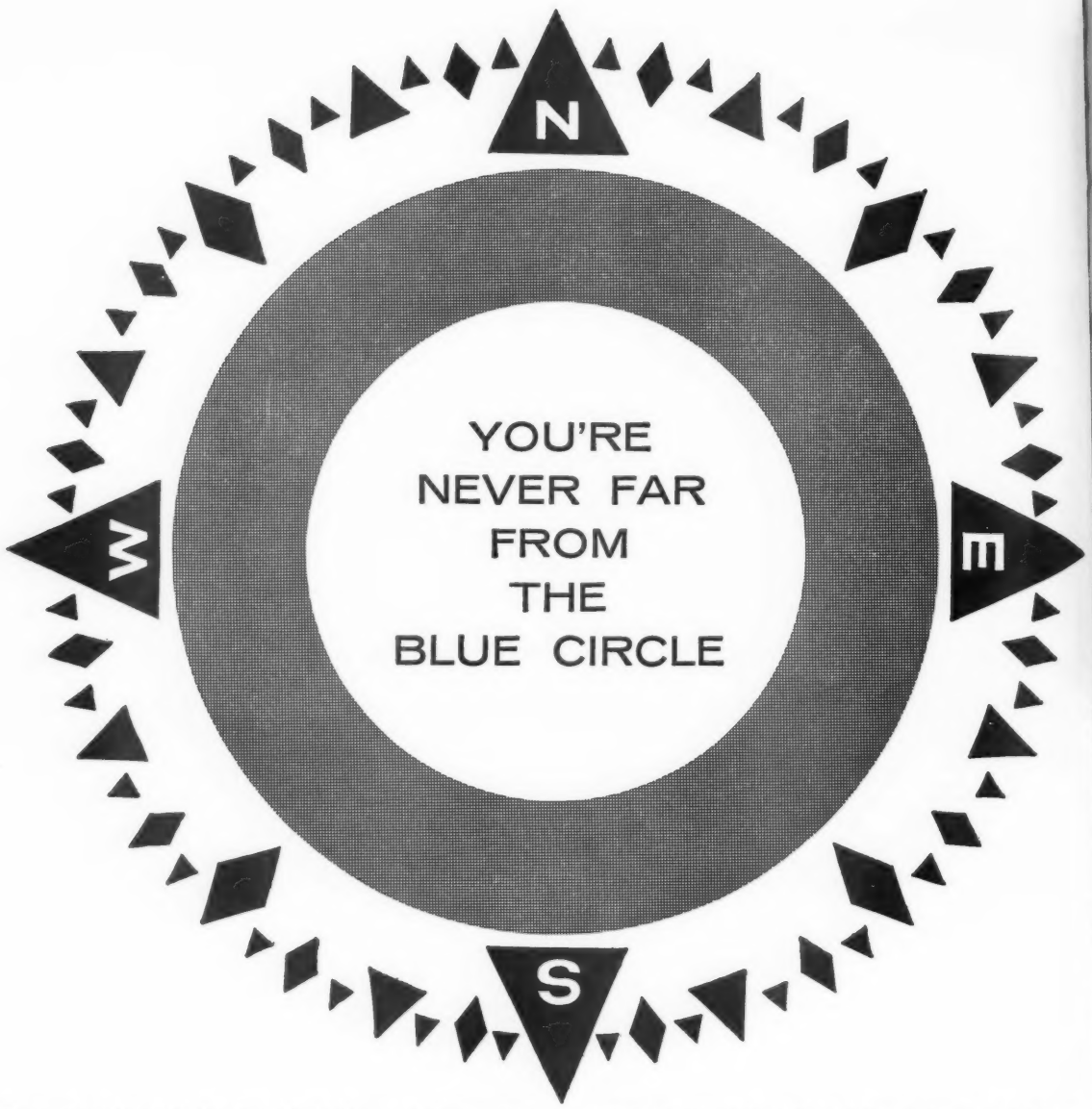

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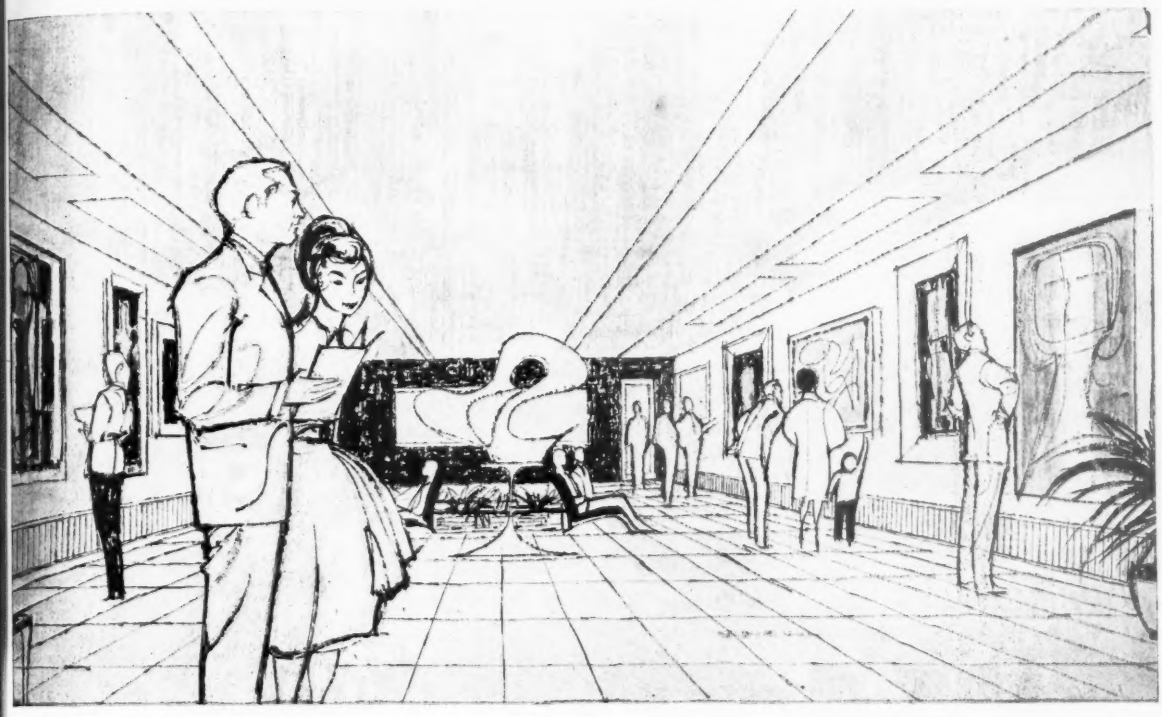

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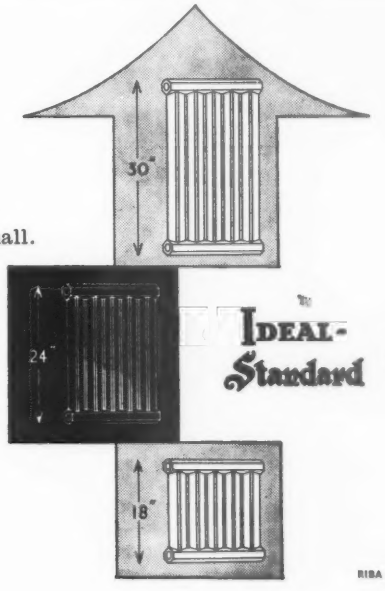

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Photograph by courtesy of the R.I.B.A. Architects: Messrs. Playne & Lacey.

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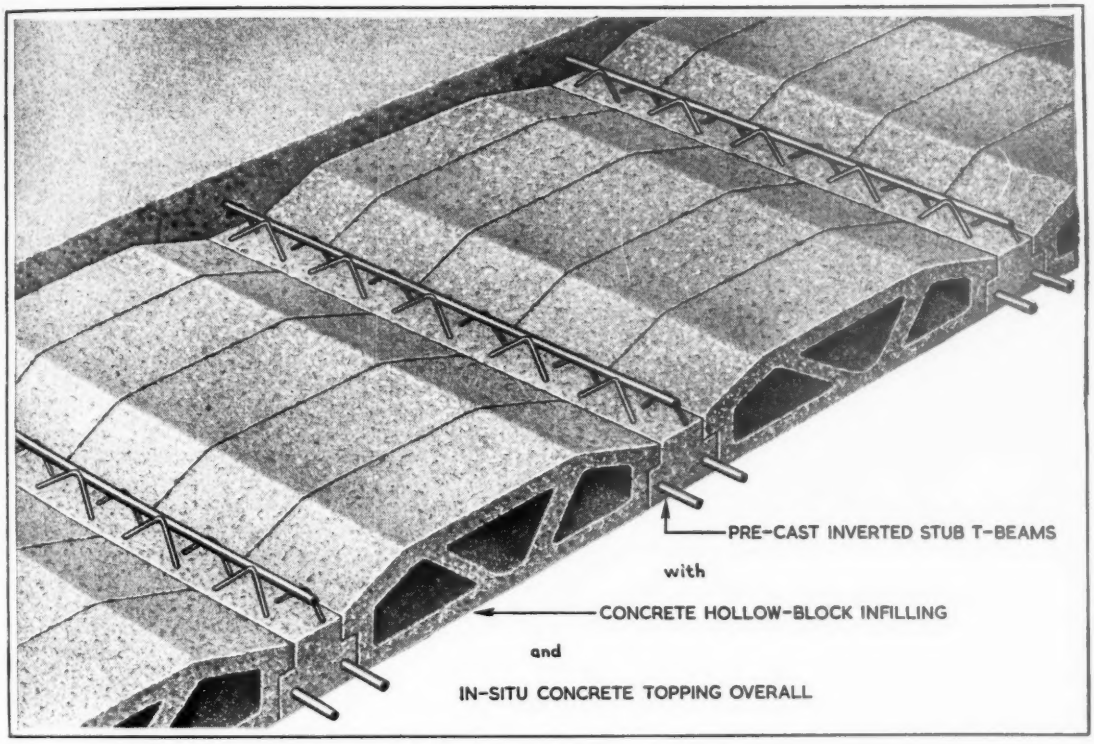

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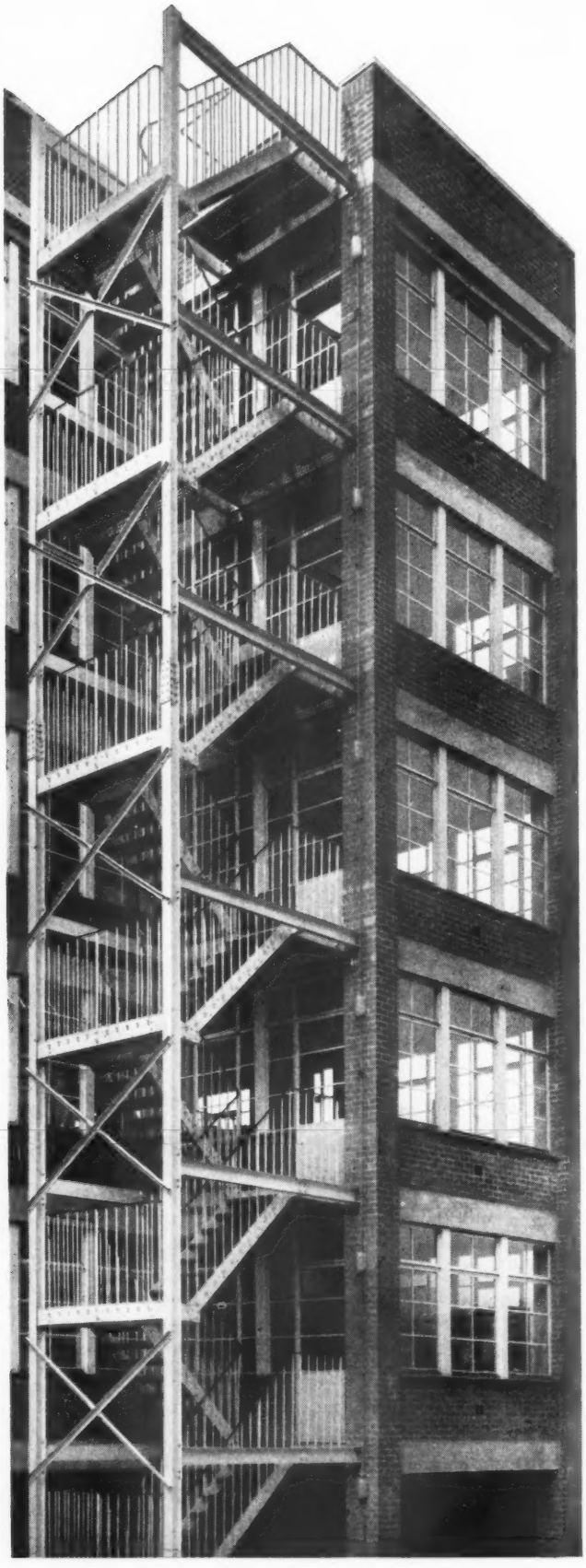

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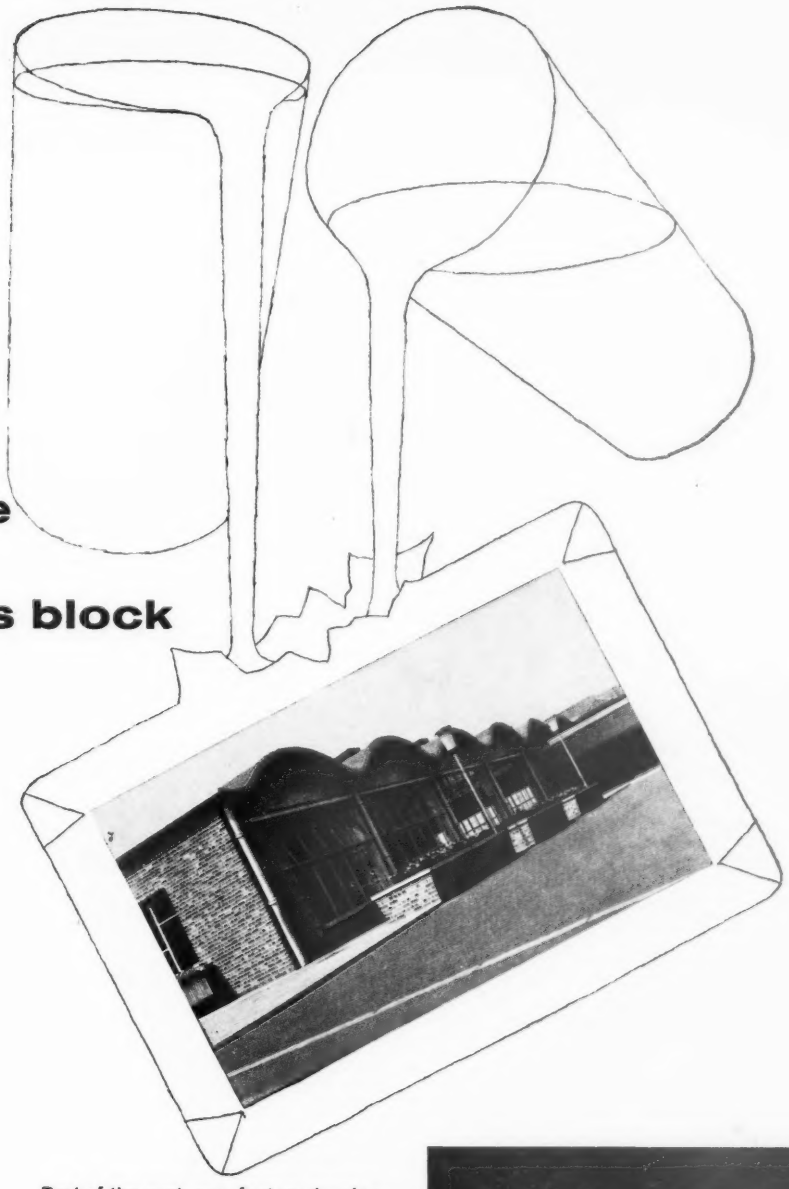

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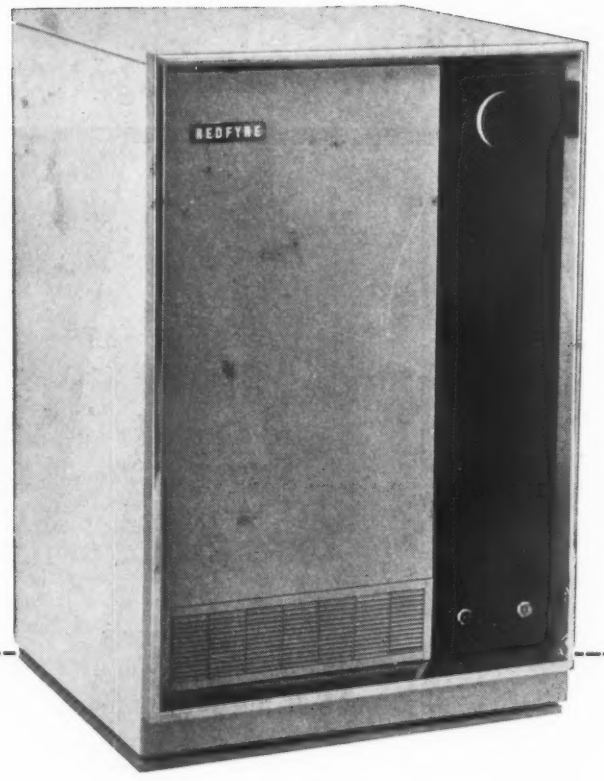

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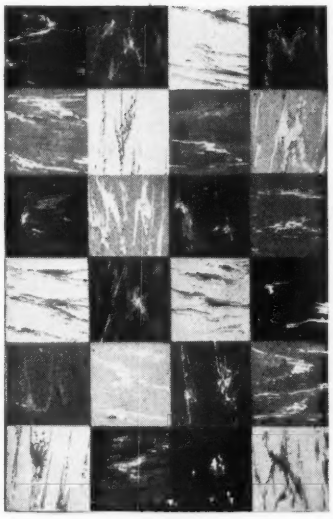

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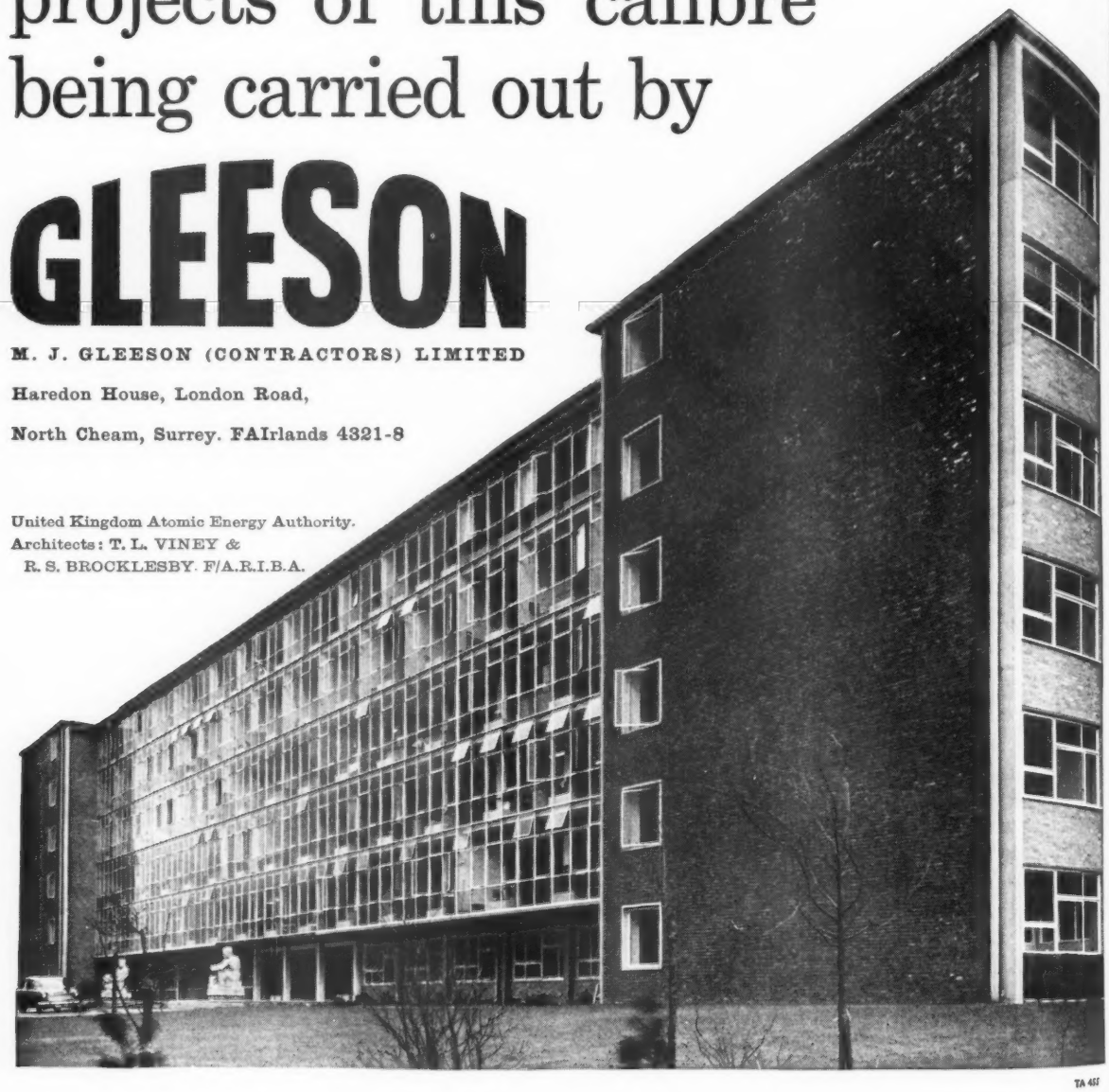

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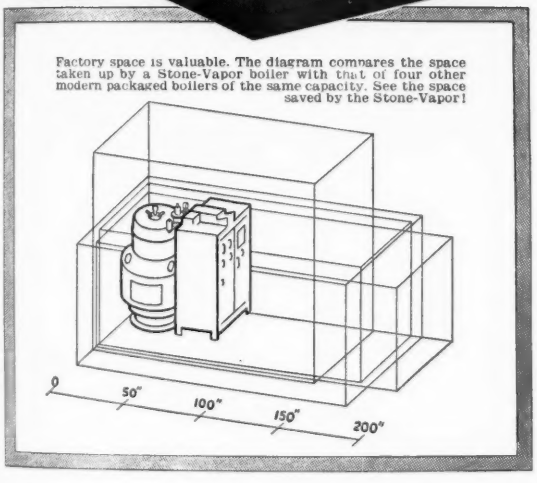

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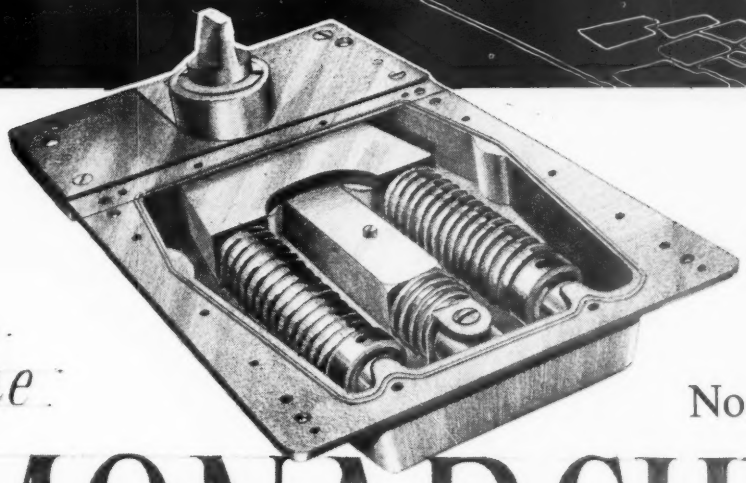

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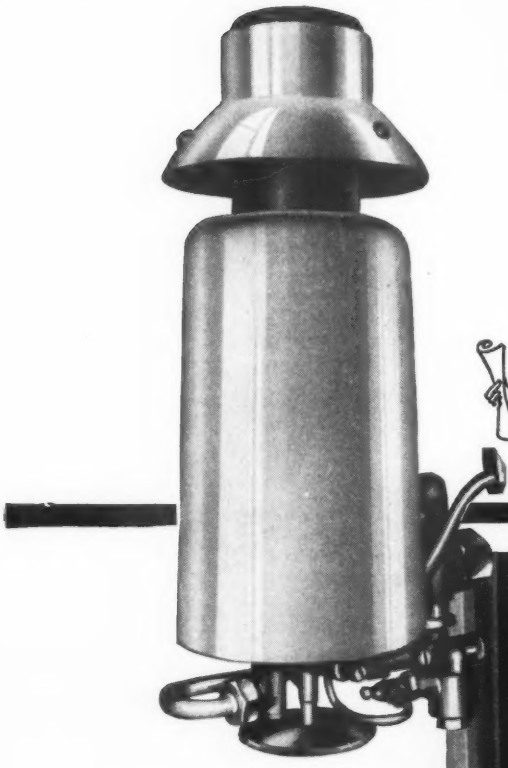

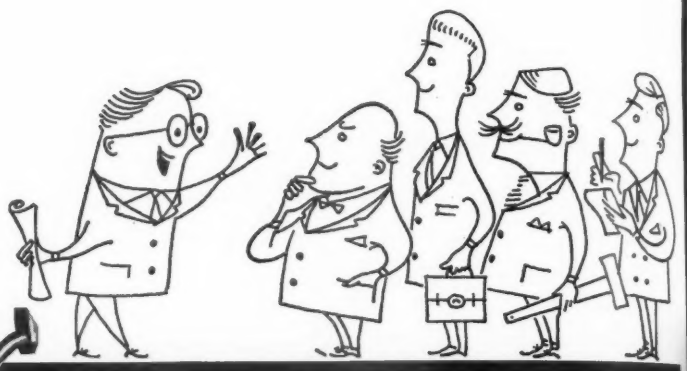

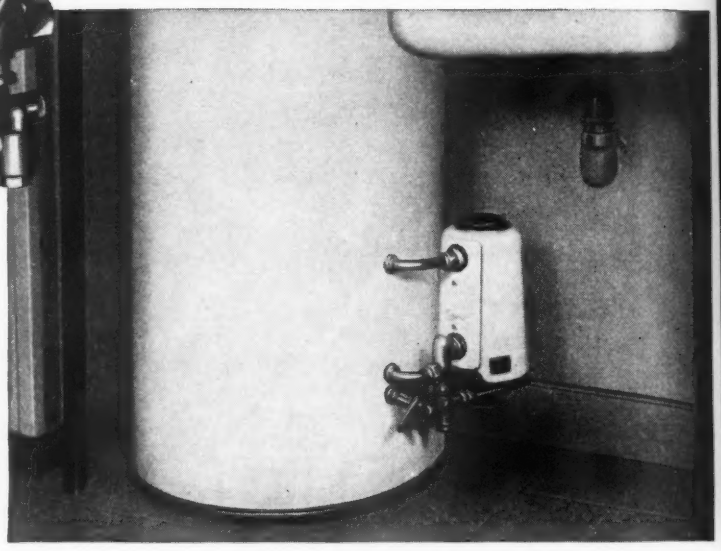

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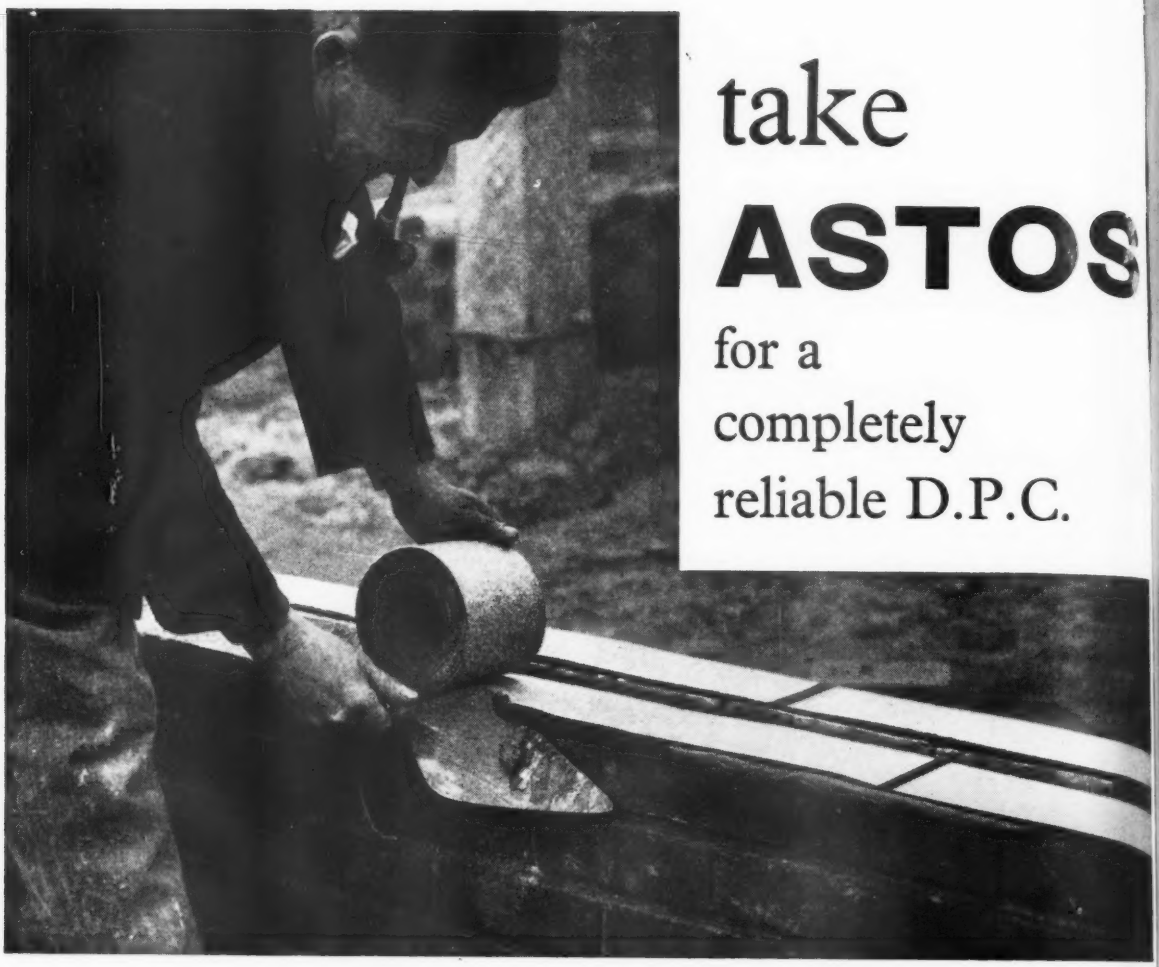

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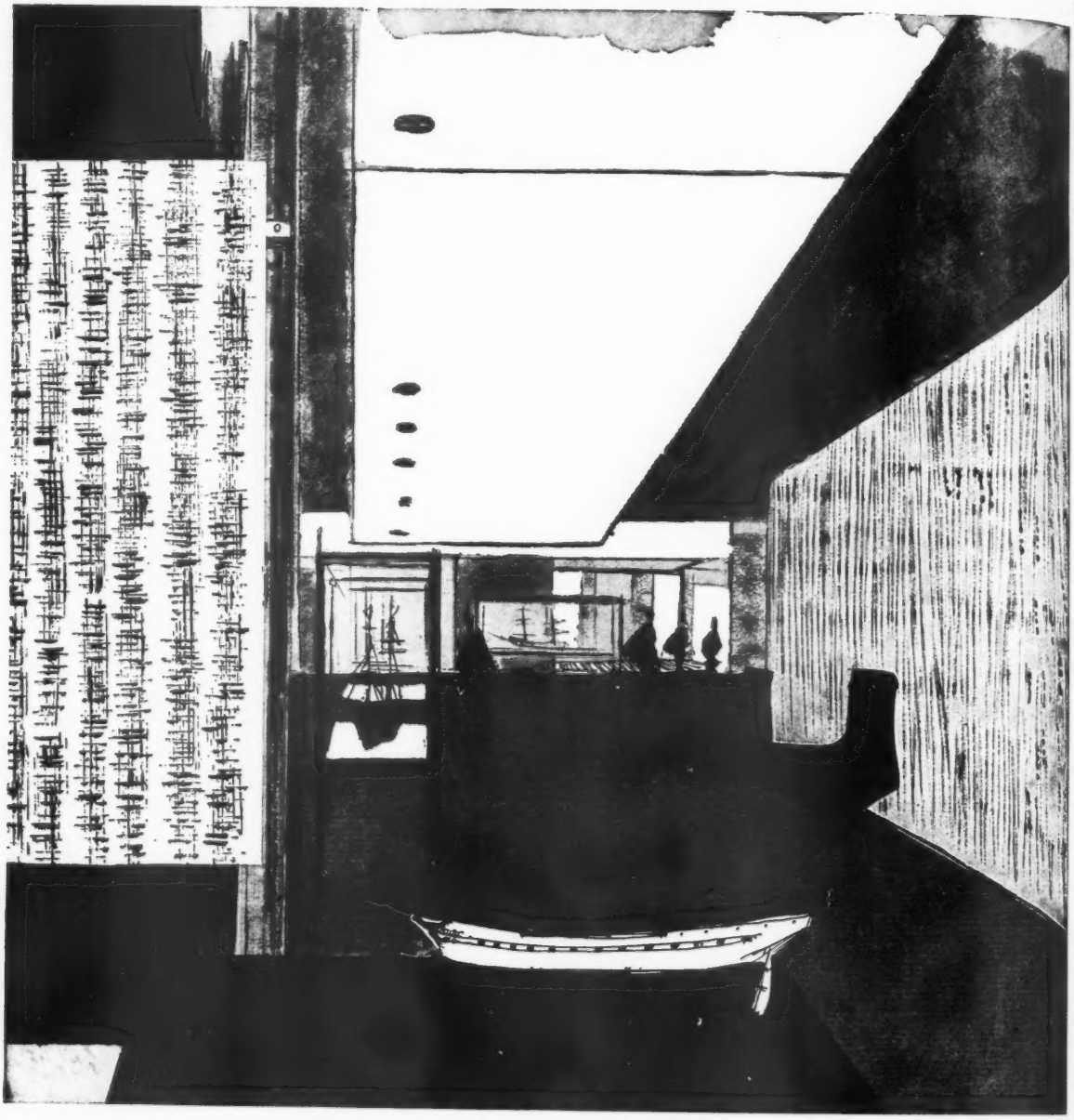

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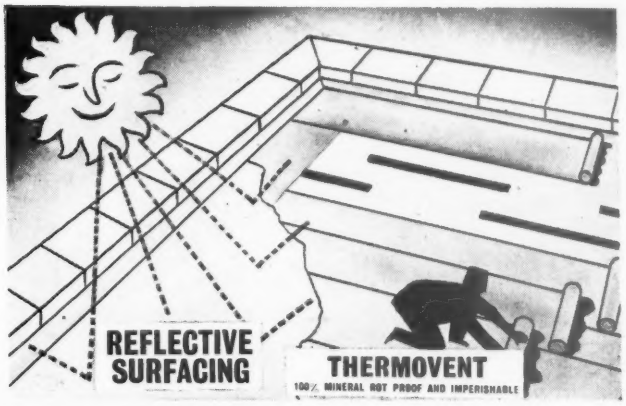

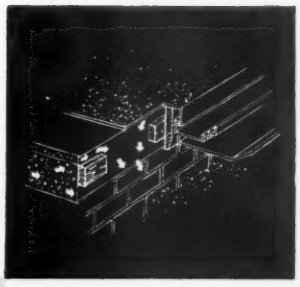

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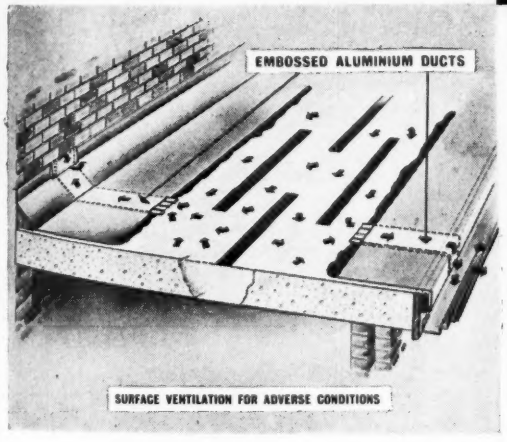
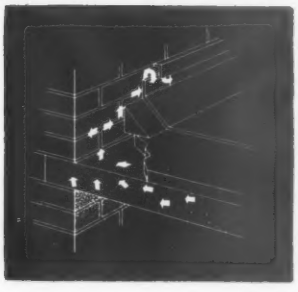


Typical detail is shown but others are available to suit design and advice will be given on request.



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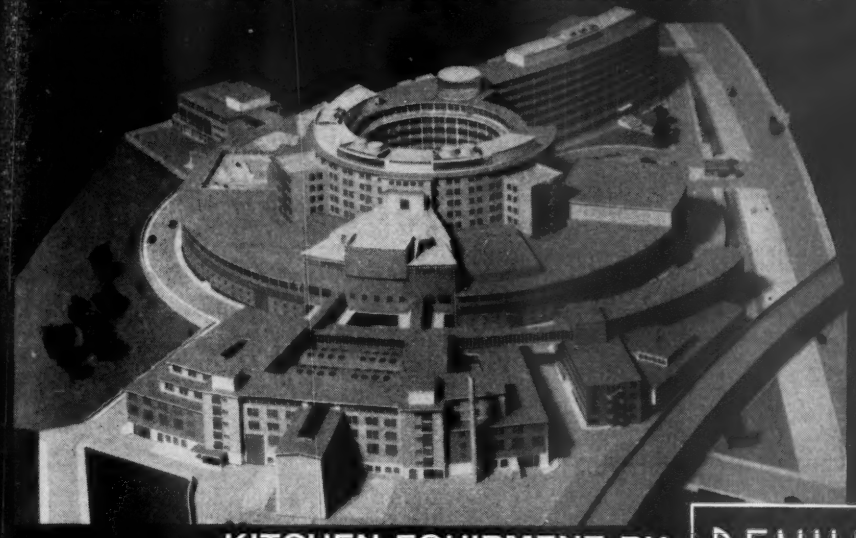

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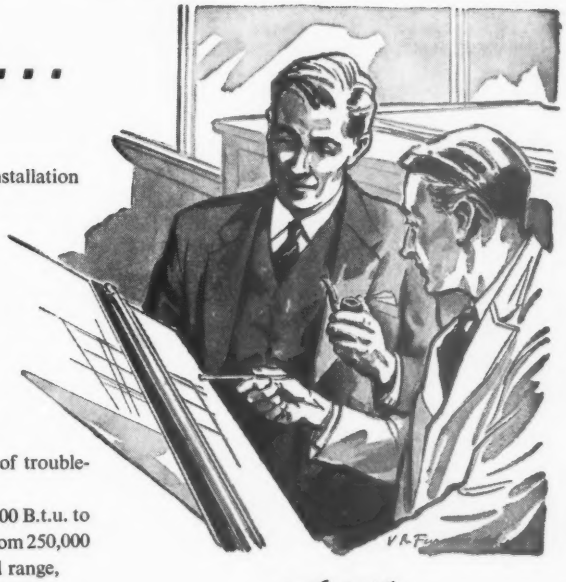

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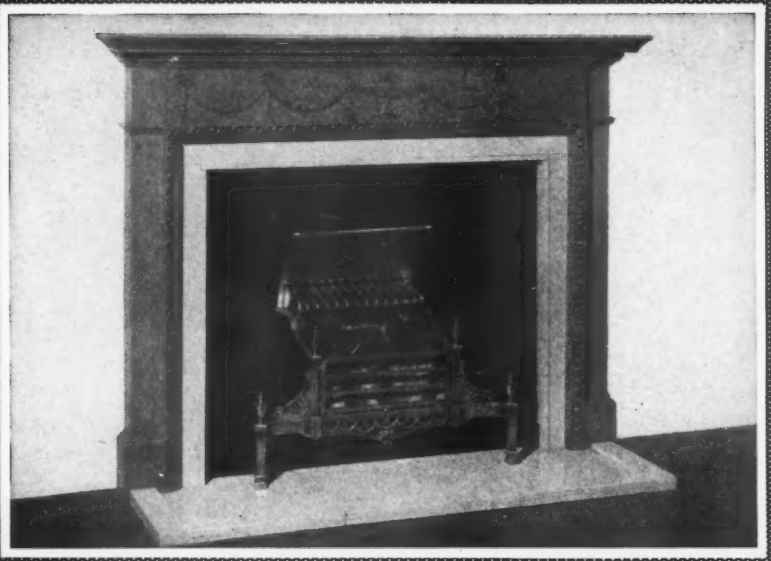

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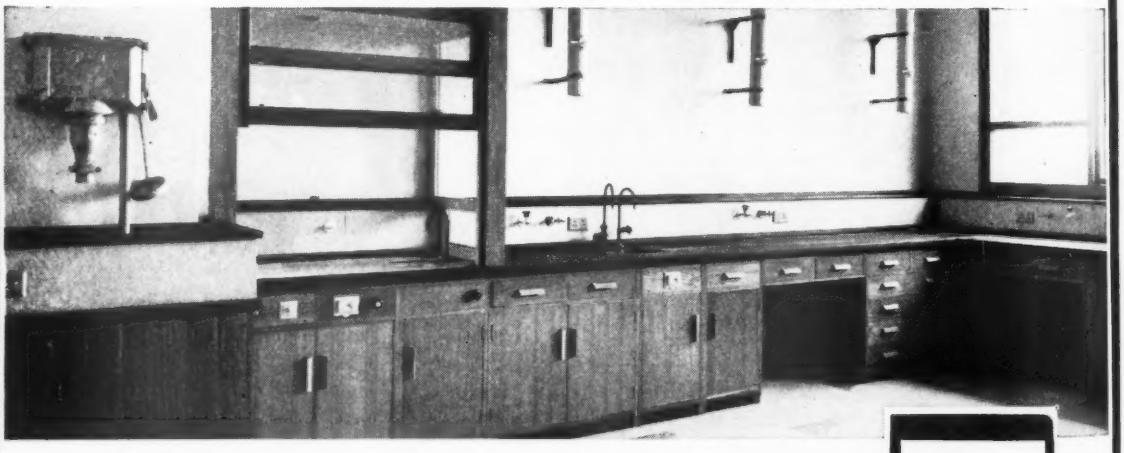

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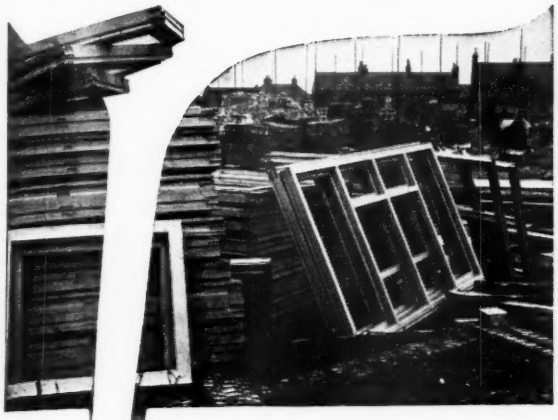

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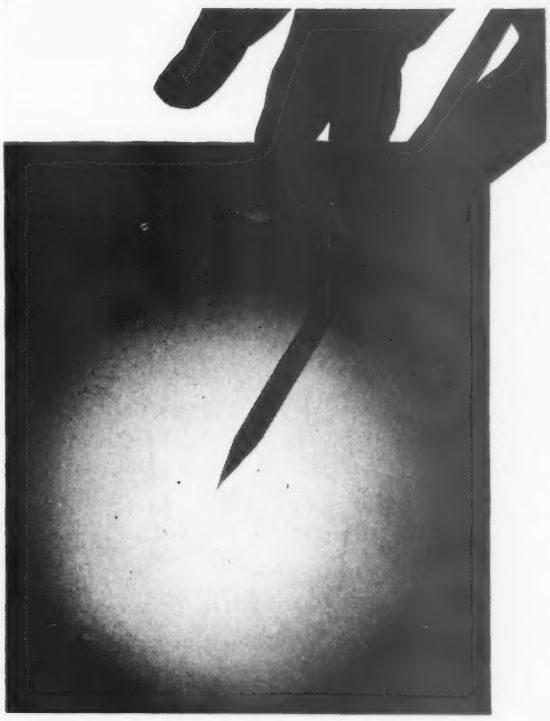

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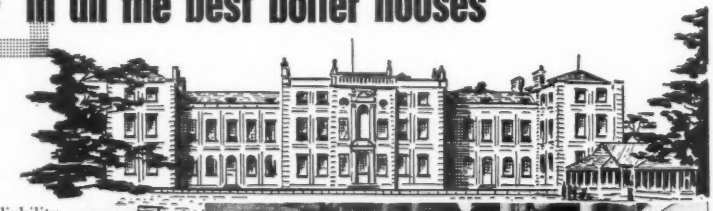

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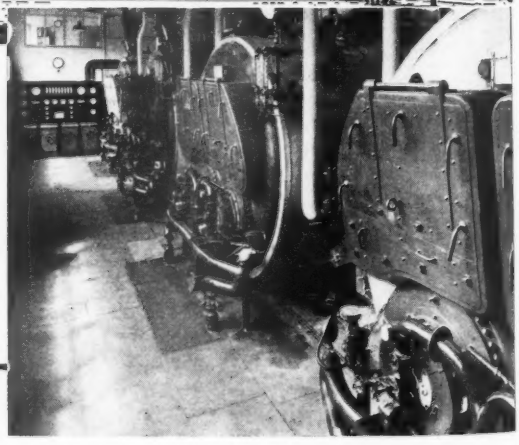

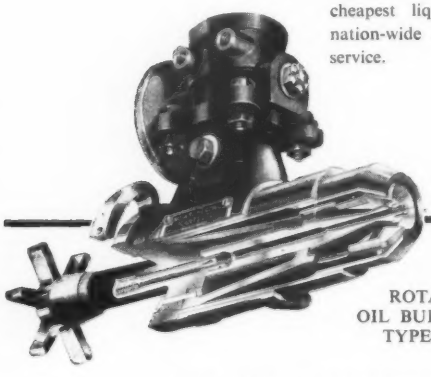

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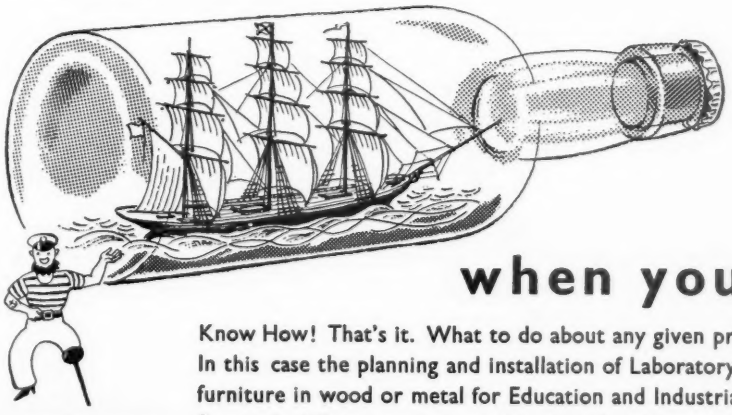

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Some of the 555 flats and maisonettes, incorporating Weatherfoil heating at the London County Council housing project, Brandon Estate, Southwark. Architect to the Council, Hubert Bennett, F.R.I.B.A.

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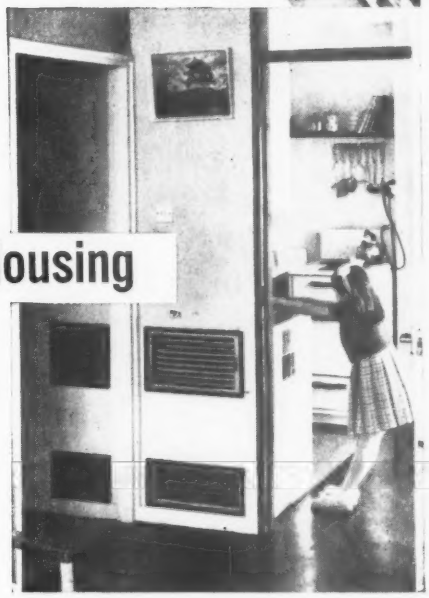

Metered Heat for Multiple Housing

Tenant pays a standing charge included in the rent, which covers capital costs and maintenance, and a measure of background heat. Charge for full heating is registered by a meter, and may be as low as 1d per hour. Heater thermostat is set by tenant and can be switched off when not required.

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- *Tenant pays by meter*

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